

# THE MUSICAL TIMES

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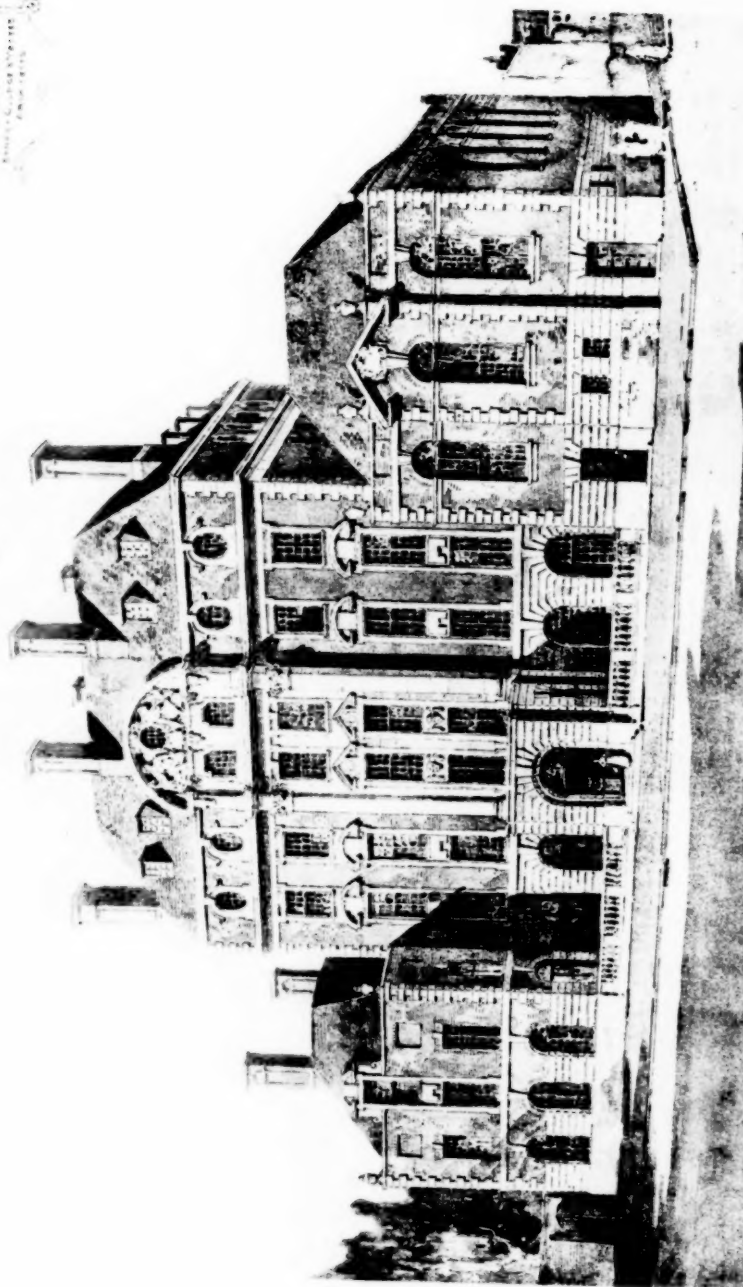
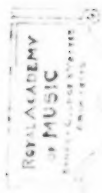
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[August 1, 1911.]



# THE ROYAL ACADEMY OF MUSIC.

The New Building in Marylebone Road to be opened September, 1911.

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# The Musical Times

AND SINGING-CLASS CIRCULAR.

AUGUST 1, 1911.

## THE ROYAL ACADEMY OF MUSIC.

The removal of the Royal Academy of Music to its commodious new building in Marylebone Road, which will take place next month, opens up a prospect of a fresh era of usefulness for an institution which for generations past has been one of the most potent educational forces in this country. A great number of the best known British musicians—composers, executants, and teachers—received their training and inspiration at the Tenterden Street Mecca. Old students now living must be excused feeling a pang at the thought that the ancient and undeniably inconvenient conglomeration of rooms and embarrassing corkscrew staircases will now pass away, with all their human associations so closely attached to the personalities of fellow-students and more or less patient professors. In an unpublished article by Mr. Frederick Corder, from which we are kindly permitted to quote, the Tenterden Street premises are thus described:

Tenterden Street only contains six houses, all on the north side. No. 1 originally belonged to Mrs. Jordan, the actress (a present from William IV.), and was afterwards for many years the home of the Arts Club. The other houses were aristocratic residences in a state of decadence, No. 4 being a disused town mansion of the Earls of Carnarvon. This became, in 1823, the home of the newly established Academy. It is a grim, flat-faced piece of Georgian brick-work, dating from about 1750, with interesting wood-carving in some of the doorways and a few really beautiful marble mantelpieces, to which time, ably assisted by several generations of music students, has been very unkind. The earliest pupils, who were all children of between ten and fifteen, lived on the premises and must have yearned for some mischief to do in their brief hours of idleness. There was a garden at the back (now a carriage factory), but this was little better than a yard, for a high wall was erected down the length of it to keep the little people in muslin skirts and straw poke bonnets from associating with the little people in nankeen tights and blue swallow-tailed coats. History relates that an incessant shower of notes—not musical ones—flew over this wall; from which it would appear that our forefathers' methods of restraint were inferior to our modern plan of teaching girls and boys to associate with one another on equal terms.

The Royal Academy of Music, as an educational institution, was founded in 1822. Before that time, even so far back as 1720, there was a society that used this name, but it existed for the purpose of promoting Italian opera in this country, and not for teaching. It survived only seven years. In the Rev. W. W. Cazalet's 'History of the Royal Academy of Music' (published in 1854) we are told that Dr. Burney in 1774 endeavoured to establish an Academy in conjunction with the Foundling Hospital, the best gifted children in

which institution were to form the nucleus. But the Governors objected on the ground that the children

were to be trained up to useful purposes, with a singleness that would ward off all ambition for what was higher, and teach them to repay the benefit of their support by cheerful labour. Music was an art or luxury, by no means requisite to life or necessary to morality. To stimulate these [the Foundling children] to superior views might mar the religious object of the charity, which was to nullify, rather than extinguish, all disposition to pride, vice, or voluptuousness, such as, probably, had demoralized their culpable parents, and thrown these deserted outcasts on the mercy of the Foundling Hospital.

This high-sounding rhetoric, which betrayed a deplorable lack of perception of the mission of music, disheartened Dr. Burney, but in abandoning his scheme he ventured to say to the Committee, in diction equal to their own in its ornate rotundity, that he recommended to their

mature reflection whether it were not more pious, as well as more rational, to endeavour to ameliorate the character and lives of practical musical noviciates, than to behold the nation, in its highest classes, cherish the art, follow it, embellish it with riches, and make it fashion and pleasure, while, to train to that art, with whatever precautions, its appropriate votaries from the bosom of our own country, seemed to call for opposition and to deserve condemnation.

After this failure no further effort was made to establish a National School of Music until about 1820, when patriotic amateurs became alive to the need for such an institution. Various schemes were proposed, but that advocated under the name of the Royal Academy of Music found most favour, and drew around its promoters influential amateur support. It was, however, opposed by the profession generally, on the ground that there were already too many musicians, many of whom were unable to gain a livelihood; and, further, it was argued that if such an institution as that proposed was established, it should be solely under the control of the profession and not managed by a committee of amateur patrons.

On behalf of the profession an elaborate scheme, signed by T. F. Walmisley (father of Thomas Attwood Walmisley, Mus. Doc.), was proposed, under which an Academy was to be allied to the Philharmonic Society, and to become, in fact, a branch of its operations. The hope was expressed that

When the establishment has acquired solidity by time, respect by wise management, and success by desert—when it is regarded as the pure fountain of musical erudition in this country, some parts of its funds might be gratefully employed in conferring medals, or other insignia or distinction, on the most celebrated composers and performers of the age.

This proposition failed to draw adequate support, and it was soon abandoned. John Fane (Lord Burghersh), eleventh Earl of Westmorland; a distinguished musical amateur,\* was meanwhile busying himself in the matter on more practical lines. At a meeting held at the Thatched House Tavern, London, on July 5, 1822, he proposed

\* He composed seven operas, three cantatas, a grand Mass, a cathedral service, hymns and anthems, four madrigals, numerous canzonets and other vocal works.

plans for the establishment of an Academy of Music, and he secured the cordial support of an influential audience.

The patronage of King George IV. was obtained, rules and regulations were drawn up, and Dr. Crotch was appointed principal. A tactful appeal to the profession, signed by Lord Burghersh, secured their cordial co-operation. Over thirty of their number were appointed professors, and negotiations for premises were opened. The choice, as we all know, fell upon No. 4, Tenterden Street, Hanover Square, and on March 24, 1823, the institution was open to the public, and on that day the first lesson was given by Cipriani Potter to Master Kellow Pye. It was regulated that all the students should at the beginning of the course be between the ages of 10 and 15, and the number of pupils was not to exceed forty boys and forty girls. Two classes of pupils were provided for: foundationers who paid 10 guineas per annum towards the cost of their board, lodging, and education, and extra students who paid 20 guineas per annum for musical education only. The pupils were selected by nomination and examination. Eleven boys and ten girls were admitted as foundation scholars, and seven boys and eight girls as extra scholars. Lord Burghersh had been compelled to return to his duties as Ambassador at the Court of Florence, but he retained his deep interest in the Academy, and was regularly furnished with reports of its doings.

A letter from the Rev. John Miles (the headmaster for the general and religious education of students) to his Lordship affords a glimpse of some of the practical difficulties inseparable from all musical instruction given to numerous individuals under one roof. In a postscript Mr. Miles says:

I had forgotten to mention to your Lordship the practising upon more than one instrument in the same room. There are three pianos and a harp in the largest room, and two pianos in another; and I understand from the boys [nothing is said about the girls] that, at first, they found the noise [!] of the different instruments unpleasant; but now, I find, they experience no interruption from the various sounds; as that caused by the instrument at which the boy sits so overpowers the others, as regards his ear, that he scarcely hears it [them?]; and certainly it has this advantage, that it makes each boy attentive to his own work. We are able to give a room to each of those who practise the violins and violoncellos.

In view of this statement as to the tolerance and receptivity of the section of the brain impressed by music, it is not a little strange that the use of some very modern musical idioms did not begin at this period. One cannot help suspecting that not a few of our modern composers must have had their ears and imagination trained on this severe system.

In a very long general report issued by the committee in June, 1823, there is the following further reference to simultaneous practice of different pieces in one room, and it is even claimed that it is universally allowed to be highly beneficial:

It may, perhaps, be proper to notice a practice which has been introduced into the Academy; and which, being new in this country, has been exposed to much observation. The

committee allude to that of several of the pupils practising their lessons in the same room at the same time. In justification of themselves in this arrangement, the committee might plead that, unless every boy and every girl had a room for themselves, or very nearly so, it could not be otherwise. Even with the limited numbers of which the Academy at present consists, its impossibility must be apparent; but this objection becomes perfectly ridiculous when it is applied to the numbers of which other seminaries of a similar nature consist, and to which it is hoped this may ultimately extend. But the committee are more anxious to defend the measure than themselves, and have to state that in all the Conservatories in Italy, from whence the most able professors have sprung, this is the uniform custom; and so far from being prejudicial, it is universally allowed to be highly beneficial, it forces attention, it prevents the pupil from trusting to his ear, and obliges him to attend to his notes. The opponents of the system in this country allow that it makes steady players, but they assert that it is the destruction of taste. The answer to this objection is evident. The taste of the Italians is universally acknowledged; and no practice introduced into the seminaries which have produced their greatest masters, can be prejudicial to that very quality for which they are pre-eminently distinguished.

It is worthy of note that in a letter dated November 18, 1823, from Sir Gore Ouseley (who was a member of the committee of management and father of the better-known musician bearing that name) to Lord Burghersh, a proposition to induce Rossini to join the professorial staff is discussed. Sir Gore Ouseley says:

I am not prepared to say anything on the subject of Rossini; in our incipient and wretched funds, we find Crotch and his assistant amply sufficient for the lessons requisite in harmony and composition. Yet it would be a matter of deep regret to me, not to employ so illustrious a person. When his name was last mentioned at the committee, I rather think that the majority imagined we could not employ him; but that is some time ago.

Early in 1824 the financial situation became grave, and abandonment of the scheme seemed imminent. But, happily, the persistent faith of Lord Burghersh and others, backed by the self-sacrifice of the professors, enabled the committee to tide over the crisis. In 1826 an endeavour to obtain a subsidy from the government was unsuccessful, but a charter was promised. This important recognition of the status of the Academy was not actually granted until June 23, 1830, on which date it was signed by King George IV., only three days before his death. In 1832 Dr. Crotch resigned his post as principal, and Cipriani Potter was appointed. On the musical side the Academy was now making satisfactory progress, and its financial condition continued to improve. By order of King William IV. a quarter of the proceeds of the Handel festival held in Westminster Abbey in 1834 was handed to the Academy. This share amounted to £2,500. No development of great importance took place during Cipriani Potter's régime, until 1853, when once again financial embarrassment had to be faced. Hitherto the committee had been constituted wholly of amateur patrons, and it was now decided that the professorial staff should share responsibility. A drastic change of policy was immediately resolved upon, the Academy



ceasing to lodge and board the students. Trouble, however, was not over, for the co-opted advisory board of professors was abolished in 1856, but in 1859, on the retirement of Cipriani Potter, it was reconstituted. Charles Lucas was now appointed principal, and the scheme worked until 1864, when the board of professors resigned their share in the management, but they retained their interest in the Academy and submitted a memorial to the Government asking for an annual grant. Mr. Gladstone, who was then Chancellor of the Exchequer, received a deputation of the professors, with the result that a sum of £500 was allocated to the Academy in the ensuing estimates. Charles Lucas resigned his post in 1866, and was succeeded by Sterndale Bennett.

In 1867 a great crisis arose. Mr. Disraeli was now in office, and he stated in the House of Commons that the Government would not recommend any increase of the grant, 'the results of the institution not being in fact of a satisfactory character.' The next blow was the withdrawal of the grant on the ground that the Government contemplated the establishment of a system of musical instruction under their direct control. It was evident, therefore, that some forces against the Academy were at work. A majority of the committee decided thereupon to close the institution, and to resign the charter. Fortunately, it was discovered that they had no power to commit this suicidal act unless every member of the Academy concurred. In the end the professors contrived to retain the charter, a new board of directors was formed under Earl Dudley, and in 1868, on the return of a new Government, which brought Mr. Gladstone again into power, the grant of £500 was renewed. The number of pupils now greatly increased, adjoining buildings were leased, and in 1876 a new concert hall was built, being ingeniously fitted out to the old structure, and proving to be a great boon. Sterndale Bennett died in 1875, and he was succeeded by George Alexander Macfarren.

We now reach a period well within the recollection of many ex-students spread far and wide over the world of music, who will recall the influence exerted by this able and distinguished musician, who, during this honourable and useful part of his career, was totally blind. He had a strong and somewhat austere personality, and was a moral as well as a musical mentor. We may now say, sapiently, that he failed to estimate adequately the forces that were then creating new idioms in music—he was a pronounced anti-Wagnerite—but we cannot withhold a tribute of admiration to the man who fought so sturdily and consistently for his opinions.

Under Macfarren the musical reputation of the Academy continued to increase, and the institution seemed to be placed upon the solid basis of public utility. But trouble arose that once again threatened its existence as a separate and independent body. This story, and an account of the existing régime, must be reserved for a second article.

## THE MEANING OF UGLINESS.\*

BY C. HUBERT H. PARRY.

Ugliness is a disagreeable word, but we do not, therefore, consider it unfit to be discussed. It is only people who have given up being personally alive who avoid things because they are disagreeable. To people who have any fund of energy they are rather inviting than otherwise, as they are apt to arouse the combative instincts; and liberal minds also feel that all progress is made by facing things which are disagreeable and finding out what they really mean, and accepting them if they can be of service. Every advance in Art has been made by accepting something which has been condemned as ugly by recognized artistic authorities. It is not so very long ago that such simple things as major thirds and major sixths were regarded as unpleasant. It was in quite recent times that many unprepared discords were thought so venomously ugly that the wildest revolutionary would hardly venture to use the mildest of them. It was not long ago that augmented fourths were regarded as so offensive that they were commonly associated with the father of lies; and now we even have proposals to abolish the subtly elastic and varied scale which grew up in the course of centuries, and substitute a scale of fewer notes which consists mainly of an artificial monotony of these very intervals. It was even in more recent times that consecutive fifths were regarded as so ugly that a self-respecting composer suffered tortures of shame if he had used them inadvertently—and consecutive seconds and sevenths were regarded as so vile as to be almost unthinkable. Yet all these things are now among the most familiar features of our daily musical life. When people came to realise that so many things that were once held offensive had come to be accepted as time went on, it was not far to go to infer that ugliness was desirable for itself. Such a discovery was a great encouragement to the spirit of adventure; and the lookers-on were provided with novel experiences very cheaply; while at the same time they assured themselves that inasmuch as all the greatest and most individual composers had been violently abused in their lifetime for breaking supposed rules, therefore everyone who breaks rules must be a great and courageous genius; and so in latter days it comes about that it requires more courage and firmness not to break rules than to break them.

There probably has never been any time in history when men have so ostentatiously and eagerly broken rules wholesale as the present; and there never was a time when the breaking of rules was so welcomed and so likely to win public favour. Indeed, a large part of the every-day public has been led to believe that not breaking rules is a proof of ineptitude. We may sympathise cordially with the impulse of aspiring youth to break rules. It is most natural and healthy to feel an ungovernable impulse to do anything which one is dogmatically told not to do. In fact, if rules were not broken there would not be any

(To be continued.)

\* Paper read at the International Musical Congress, May 31, 1911.

progress in either social things or artistic things; and we should be buried mountains deep in huge piles of dead conventions. But it so happens that humanity works in the same fashion as the laws of nature. When something has to be effected it does it so wholesale that it cannot do good in any one direction without doing harm somewhere else. The advance is merely the balance between the good actually achieved and some inevitable evils which result from humanity's having overlooked something which was entailed in the operations for the desired end. This is very clearly illustrated in the present situation in connection with ugliness; and it is desirable to get behind the merely superficial appearances and distinguish between the objections to them which are futile and those that are well grounded.

People are always finding out that things reputed ugly prove not to be so on better acquaintance. But what does this better acquaintance consist of? The truth obviously is that many things which appear ugly only do so because they are not understood. It is by their context men shall know them—the truth of their relation to their surroundings. It must occur to people who think about such things that they have often had the experience of genuinely new music which has repelled them at first because so much of it seemed positively ugly—and that when they knew it better and got more into touch with it, what appeared to be offensive in the ugliness passed away, and the ugliness became among the most welcome features in the works implicated—because they were the proofs of original invention and thought. The composer has in such a case shown us something we did not know before. He has enhanced our range of artistic perception and added to the interest of existence. And what we thought to be uglinesses prove themselves to be the pledges of the service the composer has done us. And precisely the same experience must have happened to readers of really genuine poetry.

The test of the value of a man's work is whether it really enlarges the lives of his fellow men and makes them more worth living. Judged from this standpoint ugliness would seem to be one of the most beneficent provisions of nature. It is an incitement to attention, to grapple with something that may reward thinking about. The complacency of a work which sedulously avoids everything that might be described as ugly is soporific and soothing, but it does not enlarge men's lives much. It only ministers to the feeling of being comfortable. It is much better to realise that ugliness can be compatible with beauty; and that things which may appear ugly from one point of view may be beautiful from another.

But if we acknowledge that things are generally ugly only because we do not understand them, it is still possible that there may be things which are not only apparently ugly, but really so—that there are uglinesses which are positive and not merely contingent.

And in this connection it is as well to point out that it is not the least use trying to force meanings on words which are not in common acceptance.

Philosophers who devote themselves, as a preliminary, to trying to induce people to understand that they use words in their wrong significances, too often have to have monuments put up to commemorate works which they have not had time to begin.

It is not worth while to discuss the aptness or cogency of the term 'ugliness' as it is commonly used in disparagement of works of art which are not agreeable to the persons who use the word. We can possibly see our way without that.

But we must recognize that there are several ways of classifying uglinesses. And one of them is into ugliness of the letter and ugliness of the spirit—Ugliness in the manner of saying and in the thing said. And in this connection we must recall that music has changed its character and sphere comparatively recently. As long as it was a self-contained Art which had no reference to things divine or human outside itself, the range of discords and intervals of melody and of harmonic progressions was very limited, and anything which transgressed certain well-known conventions was ruled out as ugly and unbefitting. But when music became more and more the interpreter of human emotions, and of feeling and passion and of human dramatic situations, men could not do without a vast number of dissonances and jarring passages which seemed essential to the adequate expression of such things. Of such liberty Monteverde was the pioneer: and showed his determination, in his younger and more venturesome days, not to be debarred from using anything, however harsh and ungainly, which seemed appropriate and necessary to his purposes, and his pupil Cavalli followed in his steps. But after a while this venturesomeness was set back for a considerable time by the attitude of the complacent patrons of Opera, who did not want truthful interpretations of moving human situations, but merely pleasant entertainments; and composers gave up that kind of liberty because they wanted profitable patronage and not Art. It was in a quarter not patronized by such folk that the expansion of Art in the direction of wholesome and fruitful ugliness was sought; and of such expansion John Sebastian Bach was the greatest prototype. None of the conventional prohibitions concerned him in the least. But he did not seek ugliness for itself, nor for any base motive, but pointed out by implication that most of the things which were debarred on the grounds of ugliness were not ugly at all in a disagreeable sense, but only ugly when they were not understood. The result was natural. A few people who were under the spell of his astonishing artistic personality more or less felt the rightness of his attitude. But as soon as he was gone the world dispensed with him. No one dared to follow in his steps for nearly a hundred years, and it is only in quite recent times that men have grown to understand and find that his venturesomeness was amply justified. Here again the feeling of ugliness which people thought they suffered from, was merely the result of not understanding. It is very suggestive that this pause

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should have taken place twice—once after Monteverde and once after J. S. Bach. And the reason chimes with our thesis. For it obviously was that the human mind was as yet insufficiently developed to understand what seemed to be ugly. In Bach's case too it was the composer who had the greatest depth of feeling and the widest scope of expression who was considered to be a dry, mechanical, bewigged old speculator in futile and unprofitable ingenuities. But long afterwards men found out better, and became more and more thankful for the things which had appeared ugly through lack of understanding; and which enlarged their lives and the possibilities of artistic experience when they got to understand. The expanded field, which the relation to things human afforded, gave room to justify many things which would have seemed and indeed really been ugly in abstract Art. And Bach's attitude illuminates all the tendencies of Art in the romantic period, and all the wild developments which followed its comparatively tranquil initiatives. Men say now that you cannot debar anything which expresses the subject the composer has in his mind. But in reality it is only a change of plane. Though nothing may be illegitimate as far as the letter is concerned, there may be much that is objectionable in the purpose for which it is used and the spirit which is expressed by it. There are things which offend physically and things that offend spiritually. The things which offend physically can pass away, but not the offences which come from falseness of intention or inadequacy of execution.

If we are not prepared to condemn Monteverde and Purcell and Bach for doing ugly things, the plea that things are inadmissible merely because they are ugly seems to break down. And people may argue that the same applies to the ugliness of our own time. But then comes the question, are not Monteverde and Purcell and Bach sometimes intrinsically ugly? And if we find it is so, the same may be likely with some of our own wild and heedless experiments. Monteverde and Purcell and Bach suffered from the lack of artistic methods in some directions, and they committed the same kind of uglinesses that composers commit in the present day when they speculate beyond the range of what they are sure of, and do things which are out of gear with the standard of their Art. Bach sometimes committed uglinesses when he persisted in treating the human voice as an instrument, and gave it things to do that were so nearly impracticable as to cause pain to those who witness the efforts of singers to cope with them. He committed ugliness when for lack of consideration he made certain aggressive instruments go on sounding in an accompaniment till they cause positive pain to the hearers. But he rarely committed uglinesses in instrumental music, because he was more sure of his ground. And in such examples we find a clue.

Some fortunate person hit upon the happy definition of dirt as matter in the wrong place. It seems likely enough that really repulsive ugliness is of the same nature as dirt. It is artistic

matter in the wrong place. We should realise this directly for ourselves, if any of us who had any sense of style heard Palestrina's, or Vittoria's, or Marenzio's, or Orlando Gibbons's music amplified by modern unprepared discords and chromatic passages to bring them within the comprehension of those who have no artistic intelligence. We should feel it if we heard Mozart's Symphonies brought up to date with combinations of alien tonalities, and simultaneous sounding of major and minor chords. We should feel it if Beethoven's Symphonies were brought up to date and amplified in a manner which would throw the exquisite balance and proportion of his greatest works utterly out of gear. The attitude of mind which is induced in hearers who are worthy of great masterpieces of the past when they submit themselves to their spell, would cause them to regard as offensively hideous the things which would be inconceivable to the minds which produced those masterpieces. The things which would have seemed ugly to the composers themselves would for the time being seem ugly and offensive also to them. And attempts to make great works of Art palatable to people who have no artistic understanding and no sense of elevation or greatness by introducing popular treatment, similarly destroys the finer aspects which appeal to the initiated, and makes the manipulations objectionable. It is a question of style, and of the influences which corrupt it.

The reason why the atrocities of style are becoming more and more universal and aggressive is, that commercialism and the desire for being taken notice of, try to accommodate artistic products to the largest number. The mental training of the largest number has not been such as to qualify them to distinguish the finest qualities of Art. Therefore the commercial object is to modify artistic products so as to attract promiscuous and indiscriminate appetites. And the question is—How do they do it? Commercial dealers in Art and their accomplices cannot modify Art-products by higher artistic processes. It is not in their province or in their capacity. There is no alternative then. All the modifications which commercial influence makes in Art-work is in the direction of shams.

Some of us may remember Ruskin's violent attack upon what is called wood-graining. Wood-graining is the painting of one kind of wood to make it look like another. It is the fruit of entire artistic incapacity and of the desire for cheapness—a purely commercial device. As Ruskin pointed out, all woods have their own ways of being effective in domestic architecture, and their own possibilities of treatment. And the lack of artistic sense which shirks the simple artistic problem for cheapness attains results which are merely ugly and offensive.

But this is only a type of the universal shams of commercial Art-supply; and there are many thousands of ways in which it is manifested in all arts whether of domestic furniture, architecture, paintings, sculpture or music. They pass muster as long as they are not understood, but as soon as



they are understood they become repulsive. So there comes to be a new classification of ugliness—into those which cease to be offensive when they are understood, and those which become more and more offensive the better they are understood. The first kind becomes more and more welcome the better it is known, and the latter the more detestable. The enormous expansion of methods and resources of Art in the past quarter-of-a-century has increased the possibilities of trespass in the range of ugliness. And we must look for the solution of the problem in the spirit in which the thing which strikes us as ugly is used.

If a man uses what at first sight seems an ugliness with obviously sincere and wholesome intention, his sincerity may make his ugliness not only pardonable but attractive—like the clumsinesses of some speaker whose mind is full of matter and who cannot get it out without a struggle. It becomes part of his personality. He does not use ugliness to attract attention or get an advertisement, but because he cannot get what he has in his mind said without.

But if he pours out insane uproar all about nothing, and purposely scarifies men's minds with violent, aggressive, or senseless procedures, and seeks out noises which have the sense and offensiveness of foul odours in order to get notice taken of himself, or notoriety, or mere profit, the uglinesses are manifestly in the wrong place, and are therefore offensive. They are in the wrong place when they are not put where they are with artistic intention, but on a baser impulse.

But these things are only to be discovered by development of understanding—and development of understanding is the business of education. And education has various phases, and some of them are not favourable to the development of understanding of things in general, but only of things within a limited range.

Owing to practical needs education of late tends to specialization; and even to specialization within specialization. And the danger of specialization is to narrow the outlook. Every specialist knows what is false and bad and cheap in his own branch, but is often at a loss in any other department. And the risk is accentuated by the fact that it is the easiest part of education to teach individual special subjects, and the most difficult and much the most important part is to develop the mind and the perception of relations. A man may be a very good specialist and a very bad judge of anything outside his own subject. And the effect of too much concentration being bestowed upon details is to produce an attitude of mind which is altogether unfavourable to Art and poetry and literature of a high order. Because Art is the perception of relations, and greatness in these things consists essentially in inviting the recognition of the thousands of different aspects in which things may appear, and the manifold human associations which are called up by the skill of the poet or musician; by forms of melody, types of harmonic progression, by phraseology and colour, and even some phases of form and method. One of the

most ominous features of the present phase of democracy is that so many people who belong to the classes which till now have had no outlook beyond the bare struggle for existence are incapable of coming into touch with the range of thought which is a necessary foundation of real greatness. Many things which should afford suggestions of emotional phases of centuries of preceding generations of human beings, leave them quite blank. The door has not been opened; and, unfortunately, mere specialization tends to keep it even more firmly shut. Attention can only be attracted by cheap devices such as make physical appeals, by startling explosions, and violent and aggressive effects of harmony. The mind is led to welcome the wrong kinds of ugliness, not those which may be dispelled by intelligence, but such as can be accepted by habit.

On the other hand, it must not be forgotten that splendid service is being done by the ardour for abolishing worn-out conventions, the dead obstructive matter which is worse than mere ugliness. Art progresses by the elimination of such obstructions; but the great progressive movements always have curious effects which are characteristic and suggestive; and the effect of the breaking up of conventions in recent times is quaintly appropriate. For anyone can discern that enormous numbers of people with limited understanding of Art take great delight in mere iridescence. And the connection of iridescence with the breaking up of anything is obviously very apt. For iridescence is generally the result of decomposition—and decomposition is generally accompanied by a good deal of gas. There is undeniably an enormous amount of gas about nowadays, and people who are only concerned with Art in a superficial manner have apparently lost sight of the fact that gas, even when used as an illuminant, is not the best method of illumination. It is not nearly so pure as the kinds of light which have more atmospheric origin—and it has a way of leaving dirt behind it—which is ugly. The gas which results from decomposition is not even useful for illumination. It is only a natural concomitant of iridescence, and attracts the undeveloped mind because it constantly suggests novelty. But it also follows from the inevitable conditions of things that such novelties are quickly evanescent. The great consolation in all the bewilderments of conditions which seem antagonistic to art, literature and drama is that things which are solid, sound and genuine, have lasting qualities, and the artificial uglinesses which are merely devised for unworthy purposes, and to attract the attention of crude and undeveloped minds, either rapidly disintegrate or become even more hopelessly conventional than the conventions which were, at least originally, founded on a reasonable basis. The end of the matter is that the uglinesses which are objectionable are such as are false in intention, the make-shifts of incapacity, the fruits of misconceptions and of purposes not genuinely artistic. They are matter in the wrong place, because their relation to their context adds nothing to their significance.

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But there are uglinesses which are infinitely significant. Such delightful uglinesses and irregularities as express honestly the personalities of the men who produce them—uglinesses without which all the savour of Art would be gone. And these uglinesses are like the bacilli which exterminate the poisonous bacilli. For it is by the sincerity of personality, which expresses itself honestly in such uglinesses, that the noisome pretence of ugliness with a base motive at the bottom of it gets expelled from the scheme of things Musical.

No doubt this sounds rather like an invitation to men to seek out uglinesses and make them wilfully. But if they were sought out they would be false. The situation clears itself. The attempt to be ugly merely for the sake of being ugly would at once make the ugliness offensive. It would show either a lack of understanding or of honesty. And the lack of either of them is sufficient to prevent such uglinesses being among those that are welcome.

The presence of the offensive kinds of ugliness in Art is the penalty society pays for treating Art as negligible. It is the fruit of lack of understanding. Whatever people who are devoid of artistic sense may say, mankind cannot do without Art; and it often takes its revenge remorselessly for being slighted.

Mankind is mirrored in his Arts in his baser as well as his finer qualities. The uglinesses which represent fine qualities are welcome, and the uglinesses which represent incompetence, insincerity, stupidity, cunning, greediness, narrow-mindedness, and such unfortunate obliquities reveal to us things we could very willingly do without—though we are quite aware that we never shall.

## A RUSSIAN COMPOSER OF TO-DAY:

### IGOR STRAVINSKY.

By M.-D. CALVOCORESSI.

Igor Stravinsky is one of the youngest, but also the best, representatives of the actual Russian School whose vicissitudes have of late been so many and so confusing.

As soon as one studies the evolution of Russian music, one cannot help being struck by the fact that after a period of rapid progress—during which a few masters like Glinka, Borodin, Moussorgsky, Balakirev, Rimsky-Korsakov displayed surprising originality and, creating a style entirely their own, endowed musical art with new resources, new objects, and new vitality—came a period of reaction, due mostly to foreign influences; so that for a time it seemed that the School was fated to enjoy only the brief period of splendour for which it stood indebted to the few masters named (and accessorially to a few minor artists who more or less followed their lead), and thenceforth to comprise, according to Mr. César Cui's nice distinction, 'not properly Russian composers, but composers who were Russian.'

Without opening the vexed question of nationalism versus universalism in music, one may briefly aver that such a reaction was ominous, for the simple reason that the nationalist composers alone had created beautiful works and opened new paths; and it appeared deplorable to all lovers of Russian music that the younger men should have been led astray by a sort of self-consciousness and the false shame of remaining true Russians instead of adhering to the tenets of western (and in the particular case mostly German) conventions.

Mr. Stravinsky's chief merit is that he remains free from this dangerous prejudice. Russian born and Russian in spirit, he has no ambition but to assert his personality in the fullest and most independent way. He has eagerly drunk-in the often misunderstood or forgotten message of Russia's greatest masters, and thereby learned to stand his own ground, exactly as they had done, and to a great extent by the same means. He has undergone no foreign influence, except perhaps to a slight extent that of the modern French 'impressionist' School—itsself much influenced by the more progressive Russian musicians, like Borodin and Moussorgsky.\* I would not venture to say that he is at present the only young Russian composer who shows himself not an imitator, but a continuator of the chiefs of the nationalist School; but assuredly he stands apart among his colleagues for the abundance, boldness and vigour of his imagination as well as for his command of craftsmanship; his originality is greater and at the same time more typical: he is the only one who has achieved more than mere attempts to promote Russia's true musical spirit and style.

Igor Feodorovitch Stravinsky, born June 5 (17), 1882, at Oranienbaum, near St. Petersburg, is the son of a singer whose renderings of the principal bass parts in Glinka's, Moussorgsky's, and Rimsky-Korsakov's operas remain justly famous. He studied composition as a private pupil of Rimsky-Korsakov, but almost from the beginning showed himself far less conservatively minded than his master, who always was at great pains to reconcile freedom of fancy with sedulous discipline in diction, and thereby diverged more and more from the uncompromising leaders, Moussorgsky and Borodin. As far as brilliancy and love of the picturesque is concerned, Stravinsky remains the true disciple of Rimsky-Korsakov; but the details of his style show how deeply he has been impressed by works like Moussorgsky's songs and 'Boris Goudounov' or Borodin's symphonies. Rimsky-Korsakov appears to have found his young pupil's independence and daring rather startling, but not repellent; and when he heard for the first time the music of 'The Bird of fire' he is said to have tersely given vent to his feelings in this sentence; 'Look here, stop playing this horrid thing, otherwise I might begin to enjoy it.'

Mr. Stravinsky's first work—a work full of promise—is a Symphony in E flat major, finished in 1906. In 1907 appeared his 'Fantastic Scherzo'

\* On this question see *New Music Reviews*, March, 1911: 'Conservatism and Progress in Russian Music.'—By M.-D. Calvocoressi.

for orchestra, in 1908 'Fireworks,' a short and very effective tone-sketch, and towards the end of the same year his 'Funereal Song' in memory of Rimsky-Korsakov. All three works are characteristic, and show Stravinsky's personality as almost as fully developed as in the beautiful score of 'The Bird of fire,' which is, however, more remarkable for variety and power. It remains mostly picturesque, as befits the musical setting of a mere fairy-tale; but under its brilliant display of fancy, is informed with a deep and poetic feeling that appeals not only to our taste for the weird and to our sense of physical pleasure, but also to our higher emotional faculties. One might compare it, in that respect, to Rimsky-Korsakov's best fantastic works, like 'Mlada.'

'Petrushka,' finished last winter, is in altogether different a vein. It consists of realistic scenes from everyday life in Russia, and describes the adventures of Petrushka (a popular type akin to Pierrot or Harlequin) during carnival. The composer has been inspired by the subject to write brisk, humorous, and racy music, at times purposely crude and garish, but full of life, and, though nowise resembling his former works except in freeness of imagination and effectiveness of scoring, no less intensely original and delightful.

'Petrushka' may be said to be unique among the musical works produced in Russia to this day; but its descent will unhesitatingly be acknowledged by anyone acquainted with Moussorgsky's comic and familiar scenes.

Stravinsky's other works comprise some early Etudes for pianoforte, a few songs (of which an English translation is preparing), and an opera, the book of which is founded on Andersen's 'Nightingale.'

### THE NEW 'WAGNER-LISZT.'

By WILLIAM ASHTON ELLIS.

Alas, it is only in the German at present, but at length we are given what will come as a considerable surprise to most readers, to wit, an entirely new and greatly amplified edition of the first of all the collections of R. Wagner's letters, his illuminating correspondence with Franz Liszt, originally published in the winter 1887-88. There had been a second German edition some ten years back, adding a mere quartet of epistles unearthed in the interval, but otherwise identical with the first. But this third edition is tantamount to a wholly fresh work, there being very few pages, particularly in the second volume (1854 to 1882—now), not marked by restorations varying in importance from the substitution of a proper name for the earlier 'X' to an entire long paragraph, or even an integral 'new' letter, hitherto withheld. To do full justice to these most interesting additions, would be quite impossible within the limits imposed by any periodical; but a few such *trouvailles* certainly ought to be selected at once from the abundant store. Where to begin and what to choose, is the principal difficulty; so I must be forgiven if my choice

might be bettered. Let me commence, then, with that extraordinary offer from the Duke of Coburg (Ernst II., brother of our at that time Prince Consort), of which the previous editions of this correspondence had afforded but a passing enigmatic hint.

In my fourth volume of the 'Life of Wagner,' I already was able to draw upon a letter from the Duke to Liszt of February 20, 1853, asking him to 'act as intermediary between myself and Kapellmeister Wagner,' with a view to the latter's 'fitting instrumentation' to the Duke's fourth opera. But at that time I was obliged to leave the subject of this offer with the remark: 'That it was declined, almost goes without saying; unfortunately, however, we are again faced with a gap in the Wagner-Liszt letters.' To-day that 'gap' is amply filled, all three of the then-lacking documents being shown us at last, though we shall find the first and second to be simply old friends with new faces.

A substantial omission in the earlier-published form of Liszt's letter to Wagner of February 26, 1853, is at last made good as follows:

And now, dearest friend, I have a very delicate, fateful question to put to you. I will do it without any beating of the bush, albeit I have hesitated several days already. After mature consideration of various circumstances, however, which I do not need to detail, it has become my duty to ask you whether you would care to declare yourself ready to instrument the next three-act opera of the Duke of Coburg's? It is self-understood that the matter will be kept entirely secret between now and the opera's performance.

The Duke, whom I visited again at Gotha the day before yesterday, is very well-disposed towards you; and in case you give me no refusal, he is certain to enter into correspondence with you very soon. You may imagine that if he had not commissioned me in the most definite manner to make you this proposal (he even spoke of the fee—between five and eight hundred thaler—&c.), I should never have come by the idea. I told him of your highly ailing health, and your intention to compose the 'Nibelungen,'\* which will lay claim to the whole of your time. But he was of opinion that his proposition would not greatly surprise you, as he had spoken to you about something similar in earlier years [1849?]. So far as I could make out, he is not disinclined to call you to Gotha, and appoint you *nolens volens* Capellmeister there. Naturally all this is quite between ourselves, and I must entreat you to let nobody hear of it, or I might easily get compromised in consequence. So please give me a circumstantial and diplomatic reply (such as I can forward to the Duke) to a question I have put to you by his express desire and command. The other points, such as your summoning to Gotha, &c., at which I have just hinted, of course you will not touch on in this first letter. Do not ask me, either, in what sense I should advise you, *pro* or *con*., let it suffice that I undertook to communicate this proposition to you.

If possible, please forward me the letter destined for the Duke's eyes at once—or, if you prefer it, write direct to the Duke (one styles him Royal Highness) and send me the letter unsealed. The Duke is of an impatient nature, and fonder of letting people wait than of waiting himself! One might perhaps screw up the fee to 1,000 thaler [*ca.* £150].

In course of a letter dated March 3, 1853, the main contents of which are devoted in the older editions to the plan Wagner then was hatching for a concert to consist of excerpts from his operas to date—fulfilled the next 18th, 20th, and 22nd of May—the new edition of the correspondence at length

\* The poem of which had only been received by Liszt ten days before. (W. A. E.)

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supplies the composer's preliminary answer to the above :

To-morrow I'll write you—at due peace and leisure—that 'diplomatic' letter. You shall be satisfied with it in every respect ; although I assure you it costs me a little self-mastery to place myself on the right standpoint to consider the Duke's offer, not as thoughtlessly and painfully insulting, but as well-meant at bottom—which no doubt it is in truth—even if impossible under any circumstances to accept. It forcibly reminds me of the time, just 13 years ago, when I arranged Donizetti's 'Favorite' for two cornets-à-piston for Schlesinger in Paris ; it's to be hoped I have earned thus much from the world now, that it won't expect of me a similar disgrace—for money. However, there shall not be a trace of this bitterness, as said, to read in my to-morrow's letter ; for when I think the matter well over, the Duke's offer makes him appear to me nothing but a very good-natured person, generous and unprejudiced in his way, if also a little vain and amateur-like inconsiderate. But I've got a bit farther than that with the Weimar princes by now, friend, don't you think ?

At which point we return to already-known matter, though with another tiny restoration at the letter's extreme end :

To-morrow you shall see me in Court uniform again !

'To-morrow' duly brings that 'Court uniform,' in the shape of an entirely 'new' letter. But it is enclosed in that old one of March 4 which, docked of its initial paragraph, had hitherto swung loose in the air. So we will take the restored private opening first :

For yourself !—

My dearest Friend, here you have the 'diplomatic' letter. If I could describe to you the peculiar, deeply painful and bitter mood in which I find myself, you'd admire me for this 'diplomatic' letter. Were I to keep more company with all sorts of people, perhaps I should also be more superficial in my judgment of their dealings ; but my nature being as it is, I can't do otherwise than take everything that happens to me in its innermost and most radical significance ; and, measured that way, the opera-writing reigning Duke of Coburg, with his engaging me to instrument his trash, comes out of it very badly ! In my mind's eye I can see myself his Capellmeister ! (For this I broke with God and all the world, to end by collaborating with Frau Charlotte Birchpfeiffer in the fabrication of ducal operas at a Coburg palace !) Admit it, these gentry have all become Jews ! From your letter, dearest friend, I perceive you have humour enough to enter into my feelings on this point as well ; so let us take it easy.

The letter of the same date enclosed with the above, and 'destined for the Duke's eyes,' is completely new to us :

Most valued Friend,—The proposal of the Duke of Coburg to get his next operatic composition instrumented by myself has much surprised me. Since the offer of a substantial sum as fee for the labour demanded is attached to it, and I may reasonably assume that it would be very easy for his R.H. to obtain for that task a still more noted master of the art, instead of me, I surely am not mistaken if I believe that this proposal issues in the first place from the gracious wish to let me have an acceptable assistance in my present situation. How agreeably attuned I must feel to hearty thanks by this very natural assumption, you, best friend, will easily judge : it vividly reminded me at once of the action, only brought to my knowledge the other day, of a former Duke of Augustenburg, who, when Schiller was ailing and reduced to scant resources, assigned him a considerable annuity for three whole years, unasked, for the fortifying of his health and to enable him to devote himself to art and science in good spirits. The task proposed by his R.H. in return for his proffered assistance is in any case of such a nature that, leaving entirely out of count the interest it might awake in itself, it would not take an excessive toll of time from the

man entrusted with it, supposing him to be in full and facile possession of his working power ; and it is certain that his R.H. was of no other opinion when I was thought of for it. Unfortunately, however, here I touch precisely the point that makes me thoroughly incapable of serving the Duke according to his wish.

Only these last few days I have been busy arranging a few pieces from my operas for a concert performance. Obligated to add a page of scoring here and there for this purpose, to my great distress I have discovered how much this kind of labour taxes me. Since in my present state of health I cannot occupy myself continuously with any work—so that after two hours' writing I have to give it up completely for the greater part of the day—this latest experience of the degree to which full-scoring fatigues me has imbued me with the extremely mournful idea of how much time I doubtless should require to carry out my 'Nibelungen' scores some day ! With a heavy sigh I had to tell myself that I could not think of the possibility of finishing—nay, even of embarking on—those great labours, unless I were entirely free from any tie to time, never found myself driven in the very slightest, and could dispose of an adequate leisure. It is possible that my condition may improve again ; only, I am afraid I need more inspiring impressions of life for my whole nervous system, than I can ever hope for in my situation. As for taking up a labour such as the Duke now suggests to me, I cannot think of it at all ; with my anxiety regarding the strict task of my life—the execution of my 'Nibelungen' scores—not only would it profoundly depress me morally, but, in view of the necessity of observing a certain given term for the completion of that score [the Duke's], it also would physically bring me to total grief.

Consequently it is no question of wanting or not wanting to, but simply of declaring that I feel quite incapable now, in every respect, of complying with the Duke's gracious request. I must therefore beg you, my best friend, faithfully to inform H.R.H. of the exact state of affairs here set forth, and above all, not to forget to express my thanks for the benevolent and beneficent sentiment I assume on the part of the artistic Duke.

With most faithful and grateful attachment,

I remain, Your eternally obliged

RICHARD WAGNER.

Zurich, 4 March 1853.

As we knew from the older editions, though it was not there made clear in what regard, Liszt replied on the 25th :

I sent your letter on to the D. of C. He answers in quite a kind and amiable fashion. In conclusion he adds : 'On verra ce qu'on pourra faire pour lui plus tard,' concerning which I shall not fail to speak with the D. on occasion. Of course you haven't the smallest doubt as to my own manner of thinking in this affair : otherwise I should have to consider you—forgive the word, most precious friend—an owl gone silly. In truth you could not have regarded the matter in any other light than you have ; and just for that reason was I compelled to show myself entirely passive and neutral.

To make our anecdote complete, the new edition now presents us with that letter from the Duke itself—rather a choice specimen of the 'amateur-like inconsiderate' :

Returning you the ominous letter, I infinitely regret seeing a negotiation broken off, from whose result I had promised myself much. Decidedly Wagner is morally and physically ill, and the task proposed to him too sterile and thankless for his talent, accustomed to a higher flight. Upon closer consideration, and after completion of the second act [presumably *Santa Chiara*], I now must entertain a doubt myself whether, even if he had possessed the will and strength to undertake the work, Wagner would have been in the position to follow the pianoforte-score fairly faithfully, without turning it all topsy-turvy. However, with Lafontaine you will tell me 'The grapes are sour.'

So I shall try to stand on my own feet, and when an act is finished as to instrumentation also, submit it to your expert opinion. Upon that it shall then depend whether we look about for some outsider.

Accept my heartiest thanks for your endeavours. Give my greeting to Wagner when you write him, and say that I wish him a speedy recovery. On verra plus tard ce que l'on pourra faire pour lui. You understand me.

In constant good-will,

Yours,

Gotha, the 17th March, 1853.

ERNST.

As epilogue to which cheerful diagnosis of the unstopping vine's condition, we now have a scrap of replacement in Liszt's letter to Wagner himself of April 8:

There is nothing to be expected or asked from the D. of C. for the moment. I was at Gotha a week back, to hear 'Casilda,' for which the D. had most kindly invited me. He assumes that you are mentally and physically ill; which I naturally did not dispute.

Other topics of interest in the reintegration must be reserved for a subsequent article.

(To be continued.)

#### SIR FREDERIC H. COWEN.

In our July issue we were able to comment only briefly on the news that Frederic Hymen Cowen had received the distinguished honour of knighthood. He was the only musician thus favoured on the occasion of the Coronation. This recognition of long, arduous and eminently useful service in the cause of music was as gratifying to the musical profession generally as it was to the recipient.

In November, 1898, we gave a portrait and sketch of the career of Sir Frederic. It is now meet that the list of his compositions since that period should be given, and that other particulars of his artistic life should be recorded.

#### COMPOSITIONS SINCE 1898.

##### ORCHESTRAL.

- Overture, 'The Butterfly's Ball' (1900).
- 'Phantasy of Life and Love' (1901).
- 'Indian Rhapsody' (1903).
- 'Four Old English Dances' (second set) (1905).

##### ORATORIOS, CANTATAS, ETC.

- 'Coronation Ode' (1902).
- 'John Gilpin' (Cardiff, 1904).
- 'He giveth His beloved sleep' (Cardiff, 1907).
- 'The Veil' (Cardiff, 1910).

Besides services, anthems and part-songs, duets, &c., he has composed about 300 songs.

##### APPOINTMENTS.

Conductor, Hallé Concerts in Manchester (1898) (for three seasons); Liverpool Philharmonic Society (1898) (which he still holds); Bradford Festival Choral Society (1898) (which he still holds); London Philharmonic Society (1888 to 1892, and again from 1900 to 1907); Scottish Orchestra (1900 to 1910); Handel Festival Crystal Palace, (1903, 1906 and 1909); Cardiff Festival (1902, 1904, 1907 and 1910); Scarborough Festival (1899, 1902).

Received the honorary degree of Mus. Doc. from Cambridge University, 1900, and also from Edinburgh, 1910.

The facts as regards the Mendelssohn Scholarship, referred to on p. 715 of 1898 volume, are that Cowen went up for examination and was told that he certainly should have had it if his parents had not wished to keep their control over him.

Undoubtedly his most important recent composition is the oratorio 'The Veil,' which was produced, as stated above, at the Cardiff Festival of 1910. It was to have been performed at Queen's Hall this season, but owing to Sir Frederic's regrettable illness, now happily past, the production was postponed.

Performances of 'The Veil' are already arranged for next winter in London, Liverpool (Philharmonic), Bradford, Leeds, Sheffield, Newcastle, Bath, and Cardiff. Others are also contemplated.

## Occasional Notes.

### JOHANN SEBASTIAN BACH.

(1685-1750.)

Not Alpine!—Himalayan is the range  
Of thy stupendous voice. Through every clime  
Of passion mounting, where the mists of Time  
Girdle unconquered heights, above all change  
Of seasons, thou dost fling to Heaven thy strange  
Prodigious harmonies, that grandly chime  
In pauses of the storm of sound, sublime  
As thunder of descending avalanche.

Thine are the giant leaps, o'er monstrous chasms,  
From ledge to ledge; depths of abysmal gloom;  
Rending of ancient rocks by lightning-spasms.  
Thine too the gently-sloping vales, where loom  
Soft forms, the rainbow weaves her frail phantasms,  
Butterflies toy, and fairy flowers bloom.

Alfred Hayes

In the American *Etude* there is a translation of an article by M. Camille Saint-Saëns, on 'Anarchy in music,' that appeared in *Le Courrier Musical*. After describing the growth of polyphony up to the period of Palestrina, he makes a protest against the recent reprints which give directions for expression not called for by the style. He says:

A few well-meaning, erudite persons have attempted to bring this music into line with the music of to-day, and one is surprised to find passages marked *molto espressivo*, which appears somewhat bold. Entirely consonant music in which the interval of a fourth was held to be strongly dissonant, and the diminished fifth was regarded as the *diabolus in musica*, ought to be, by its very nature, opposed to expressiveness.

He states that Fétis made a masterly study of the evolution or harmony up to his time, but he did not foresee a system of free tonality, although he demanded the suppression of all rules and constraint:

Every one should make rules for himself; music is free and unlimited in its possibilities; there are no perfect chords; there are no such things as discords nor false harmonies; any aggregation of notes is lawful.

M. Saint-Saëns bitterly goes on to say:

What then are we to seek for? *The development of the sensibility.* According to this theory, he whose sensibility is properly developed is not he who, in tasting wine, can give you the growth and the vintage year. It is he who partakes with equal tolerance of heavy wine or light, whisky or brandy, preferring that which most burns his throat.

It is not he who, in judging a picture, appreciates the delicate touches by means of which the different tones blend with each other, but he who brutally brings together vermilion and Verona green, as one sees at the exhibition in autumn. It is not he who, in music, appreciates ingeniously contrived changes of tonality, giving the theme new and undreamt of significance, as the great Richard does all through the score of 'Die Meistersinger'; it is he who,

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being at home in all tonalities, unceasingly piles up dissonances never prepared and never resolved, snorting his way through the musical field like a wild boar in a flower garden.

And he adds, sarcastically :

Ah, well, one can go even further than that ! Why stop at the voice in the unlimited field available ? Why stay in one scale ? Infinite possibilities are at our disposal ; let us profit by the fact. Let us make use of the dogs barking at the moon, and cats mewling, and the birds singing . . . One marvels in some respects at the progress accomplished during the last thirty years ; it is thus one should consider the architects of the fifteenth century. They did not see that in killing the pointed arch they threw us back for centuries into the arms of the Greeks and Romans.

The Philharmonic Society will celebrate its Centenary in the year 1912, and a special invitation to compose a work for production during the season has been issued to each of the following composers : Mr. Granville Bantock, Sir Frederic Cowen, Dr. Walford Davies, Sir Edward Elgar, Mr. Edward German, Sir A. C. Mackenzie, Sir Hubert Parry, Mr. Landon Ronald, and Sir Charles Villiers Stanford. It is understood that the invitations have in every case been cordially accepted.

Manchester is deservedly proud of its older musical institutions like the Gentlemen's Concerts, at one of which the present President, Mr. Broadfield, smilingly says Prince Charlie is reputed to have been present. A timely article in the *Manchester City News* reminds us of another debt owed to pioneer workers. Mr. T. H. McCormick relates how, in 1841, in a building on the adjoining sites of the present Theatre Royal and Free Trade Hall, a Mr. Hawes Hargreaves bequeathed the residue of his property to trustees, who, after his death, were to appropriate every article of his pertaining to music and then to establish a choral society for which he left funds. Members flocked to the concerts, artists such as Thalberg, Staudigl, Marras, Lablache, Lockey, John L. Hatton and many others appeared. Flushed with initial success the committee responsible endeavoured to float a company to build a big hall more suitable to their requirements, but insufficient capital being forthcoming, the project was abandoned. This was before Sir Charles Hallé's day, and it is interesting to learn that at one of these 'Hargreaves' concerts Mendelssohn conducted his 'Elijah' only eight months after the Birmingham 'first time' performance.

The programmes of these concerts, six per season, were annotated with excellent historical and critical remarks. There would appear to have been a regular Mendelssohn craze, for 'St. Paul,' 'Lobgesang,' 'Walpurgis Night,' 'Antigone,' and music to a 'Midsummer night's Dream' were all performed. And all this, be it remembered, was before the memorable Arts Treasures Exhibition of 1857, whence came the nucleus of the famous Hallé Orchestra. Mr. Charles Hallé, along with the great Thalberg, appeared as a solo pianist at these concerts, playing in Beethoven's 'Choral Fantasia' and some of the 'Lieder ohne Worte.' But a violent dislike for the early Free Trade Hall as a suitable concert room led to the dissolution of the Society after nine seasons, and subsequent developments under Hallé probably prevented its revival. A very considerable library had been accumulated by Mr. Hargreaves, and the committee added largely to it. This eventually passed to the Corporation, and forms part of the 'Dr. Watson Library,' and the interest from investments of the £1,000 furnishes assistance to the musical students of the University.

The appearance of His Grace the Duke of Devonshire as chairman of the dinner given by the Coronation Choir (see p. 533), recalls the fact that at least one ancestor of the Cavendish family was a musician of repute. In the tenor and sextus parts of John Wilbye's first set of English Madrigals to 3, 4, 5 and 6 voices (printed by Thomas Este, 1598) there is a dedication 'To the right worshipfull and vallerous Knight, Sir Charles Cavendish,' dated from the 'Augustine Fryers the XII of Aprill 1598,' in which Mr. Wilbye refers to 'your [Sir Charles Cavendish's] excellent skill in Musicke, and your great love and favour of musicke.'

The preliminary list of programmes of the Queen's Hall Promenade Concerts has been issued. It would make remarkable reading were we not accustomed to these annual displays of prodigious energy in concert-giving. The season, which is mapped out on the usual plan, lasts from August 12 to October 21, and consists of sixty-one concerts. To the frequent concert-goer it will not be a season of unusual interest, but to the popular taste the list of 'hackneyed' works at the Promenades will provide, as it always has provided, an unequalled education in the good things of music. Sir Henry Wood will conduct every night except on Tuesdays, September 5, September 26, and October 10, when his place will be taken by Dr. Georg Henschel. The list of novelties is as follows :—

Pavane	...	...	...	...	...	Ravel.
Waltz, from 'Der Rosenkavalier'	...	...	...	...	...	Strauss.
Roumanian Rhapsody, No. 1	...	...	...	...	...	Georges Enesco.
Swedish Rhapsody, 'Midsommarvaka,' Op. 19,	...	...	...	...	...	Hugo Alfrén.
'Shepherd Fennel's Dance'	...	...	...	...	...	Balfoer Gardiner.
Three pieces for oboe and orchestra	...	...	...	...	...	Hamilton Hart.
Suite, 'Children's corner' (newly orchestrated)	...	...	...	...	...	Debussy.
Variations on an Irish Air (Op. 29)	...	...	...	...	...	Norman O'Neill.
Suite for flute and orchestra, 'The Flute of Pan'	...	...	...	...	...	(Op. 15) Jules Mouquet.
Small Suite for orchestra	...	...	...	...	...	Cecil Forsyth.
Petite Suite for flute and orchestra	...	...	...	...	...	Henri Büsser.
Symphonic Poem, 'Antonie et Cléopâtre'	...	...	...	...	...	Raymond Roze.
Fantasia for pianoforte and orchestra	...	...	...	...	...	Louis Aubert.
Orchestral Rhapsody, 'A passer-by'	...	...	...	...	...	C. B. Rootham.
Suite for orchestra (Op. 9)	...	...	...	...	...	Georges Enesco.
Miniature Suite	...	...	...	...	...	Eric Coates.
Canon, by Schumann (Op. 56, No. 5),	...	...	...	...	...	orchestrated by Francis G. Sanders.
Suite...	...	...	...	...	...	Bach-Mahler.

Viewing the programmes as an index of public taste the following statistics may be of interest. Wagner, of course stands somewhat apart, as having a special night devoted to his works every week. His name appears on the programmes no fewer than 121 times. Next in order of popularity are Beethoven, thirty-four times ; Tchaikovsky, thirty ; Mozart, twenty-eight ; Dvorák and Weber, sixteen each ; Brahms, Elgar and Bach, fourteen each ; Liszt, thirteen ; Handel, Berlioz and Saint-Saëns, twelve each ; Grieg and Schubert, ten each. Mendelssohn is represented by nine pieces. These sixteen composers occupy considerably more than half the scheme. The 'Tannhäuser' Overture with seven performances will be the most frequently heard work ; the 'Meister-singer' and 'Tristan' Preludes, the 'Peer Gynt' Suite and the '1812' Overture will each be played six times. British music supplies seventy-eight out of a total of 629 items, or 12.4 per cent.

We are glad to record that His Majesty has conferred the insignia of C.V.O. upon Sir Frederick Bridge.

The formation of a Society of Women Musicians (see p. 535) is one of the signs of the times. It is certain that at present in music, as well as in other activities, the sex is becoming constructive. The significance of the fact that, although women hitherto have enjoyed equal educational advantages with the other sex, they have not excelled or nearly equalled men as composers, has often been discussed. Are they about to enter into their joint inheritance? Miss Eggar, at the meeting of the new Society, declared that she believed that although women had no past in creating music they had a tremendous future. In a witty speech made at the Royal Academy of Music Club dinner on July 24, Mr. L. N. Parker, in proposing the health of the ladies, said that at first he thought he would speak of woman as a composer, but afterwards he thought he would not do so. He went on to say that woman had inspired man with some of his finest music, and that he did not think a source of inspiration could inspire itself. In a word, he was incredulous. But surely there are other objective inspirations conceivable besides that of the opposite sex?

Last month we recorded with regret the disbandment of the Maggie Madrigal Society. Now we are glad, as a set-off, to announce that the Oriana Madrigal Society, which has been in existence seven years, is making a bid for expansion. It is proposed to re-organize the choir, and to increase its numbers to 100. The aims of the Society are high, and purely artistic, and it may be hoped that the programme announced will draw choralists who appreciate the beauty and charm of the old madrigal school, the best exemplifications of which the Society will rehearse. One of the attractions of this school of composition to good vocalists is that the practice does not involve wear and tear of voice. Readers who desire further information should apply to the hon. conductor, Mr. Charles Kennedy Scott, 57, Addison Road, W.

Mr. Hammerstein retains his unbounded confidence in the opera-going capacity of the British public, and has issued the following provisional programme of works to be given during the forthcoming Autumn season at his new opera house now approaching completion:—(In French.)—'Quo Vadis,' 'Don Quichotte,' 'Thaïs,' 'Le Jongleur de Notre Dame,' 'Hérodiade,' 'Mignon,' 'Werther,' 'La Navarraise,' 'Les Contes d'Hoffmann,' 'Faust,' 'Roméo et Juliette,' 'Lakmé,' 'Le Prophète,' 'Les Huguenots,' 'Louise,' 'Le Luthier de Cremona,' and 'Carmen.' (In Italian.)—'Norma,' 'Il Trovatore,' 'La Favorita,' 'Siberia,' 'Dolores,' 'Otello,' 'Lucia di Lammermoor,' 'Rigoletto,' 'La Traviata,' 'Il Barbiere di Siviglia,' 'Aida,' 'Andrea Chenier,' and 'Un Ballo in Maschera.' 'I Pagliacci' and 'Cavalleria Rusticana' are announced, but the owners of the rights say that no arrangement has been made. The season opens on November 11, and will last twenty weeks. Performances will be given on Monday, Wednesday, Friday and Saturday nights, and Saturday afternoons.

From an advertisement recounting the attractions of a well-known sea-side resort on the North-east coast:

It appeals to those who love good music tempered (!) with delightful breezes from the sea.

Elsewhere we often temper the audiences!

## THE THANKSGIVING SERVICE AT ST. PAUL'S

On June 29, St. Paul's Cathedral was once again the centre of the British Empire, for there and on that day our King and Queen returned thanks after their Coronation, surrounded by their loyal subjects, and every emblem of solemn ritual. It was indeed fitting that the Cathedral of the city of the world should be the scene of such a service, and other similar occasions at once present themselves to the mind. In 1872 the recovery from serious illness of our late King, when Prince of Wales, drew to the Cathedral his revered mother Queen Victoria for a service of Thanksgiving, while the Diamond Jubilee of 1897, and the Thanksgiving Service after their Coronation of King Edward and Queen Alexandra are still fresh in the memory of the British nation.

The service in June last was an important one to Church musicians, affording them a rare opportunity of using their art for the beautifying of the ceremony, for, with the exception of the special Prayers, the act of Thanksgiving was intimately associated with music. The special choir consisted of the members of the Cathedral choir and those of Westminster Abbey, the Chapel Royal, and representatives of the leading choirs of London. The instrumental part was supplied by a special orchestra, while Mr. Charles Macpherson played the organ with dignified restraint. Sir George Martin of course conducted, and upon him fell the arrangement of the manifold detail inseparable from such an occasion. We have long learned to expect perfection at St. Paul's, but nothing finer, from its grand simplicity, has ever been achieved there.

The long interval of waiting was utilised by the performance of orchestral music by native composers, each conducting his own composition. The works were given in the following order—Sir F. Bridge's 'Triumphal March,' Dr. Walford Davies's 'Solemn Melody,' Sir A. C. Mackenzie's 'An English Joy-Peal,' the Finale from Sir H. Parry's 'English Symphony,' the Finale from Sir C. Stanford's 'Symphony in D minor,' and Sir E. Elgar's 'Coronation March' (1911). Thus was afforded an interesting survey of the development of English musical art, which by its variety, no less than its appropriate character, added greatly to the interest of the congregation. At last the sound of distant cheers and that indefinable murmur of expectancy always experienced on such occasions, announced the arrival of the King and Queen. As the Royal party entered the Cathedral the trumpeters and drummers of the Coldstream Guards, ranged in front of the choir steps, burst forth with a splendid fanfare, under the direction of Lieut. Dr. Mackenzie Rogan. The service commenced with the singing of the National Anthem, in which the congregation joined, the whole effect, enhanced by the presence of Their Majesties, being overwhelmingly fine. The Te Deum specially composed by Sir George Martin followed, and again illustrated that unerring instinct for appropriateness and breadth of treatment for which his works are conspicuous. It was splendidly performed, the choir realising their opportunity, and the orchestra and organ lending ample support. After the reading of prayers by the Bishop of London, Handel's familiar 'Zadok the Priest' was given with its glittering effect, and all the associations of the great Coronation Service of the previous week vividly recalled. That it received a dignified rendering need hardly be stated. Its effect was superb, and will long remain in the memory of those who heard it. The Blessing having been pronounced by the Bishop, the hymn 'Now thank we all our God' was sung, and again the whole congregation reinforced the choir with splendid emphasis. This brought the brief and

deeply impressive service to a close, the King and Queen afterwards returning in procession to the West Door.

There is no doubt that St. Paul's lends itself in an exceptional manner to these great ceremonies by its ample space and excellent lighting no less than by its wonderful acoustic properties, which are practically perfect when the building is filled with worshippers. We understand that the most delicate portions of the music were as distinctly clear at the western end as in other parts of the Cathedral. Sir George Martin paid a compliment to Church musicians by inviting several prominent members to attend in their Doctors' robes, seats being allotted to them in the Canons' stalls. The occasion was a memorable one, of which every detail of ritual and musical accompaniment was in the highest sense entirely worthy.

#### INTERNATIONAL MUSICAL CONGRESS.

In our last issue we referred to an article by Prof. Guido Adler on the Congress, which appeared in the *Neue Freie Presse* dated June 14. We quote from it the following:

I had no doubts as to the ability of Englishmen in music, for historical study had well acquainted me with the important part that England long ago had played in the development of our art, long ago, in the gray Middle Ages, when monks from Ireland chanted their chorals in Germany. They exercised a deeper influence on the progress of music than the singers of the South, for these Irish monks, with their hymns, aided by folk-music and its tendency to harmony, nurtured the seeds of part-singing, which flowered in a parallel-writing in thirds and sixths, bearing the unmistakable impress of English origin. In 1226, like a meteor, there appeared in England the earliest-known canon, 'Sumer is i-cumen in,' a work of art as fresh and full of spring to-day as when it was created. . . . English pedagogues were responsible in the Middle Ages for excellent treatises, and even in these early times we may notice a special branch of theory which, constantly preserved, has borne good fruit in modern musical science, the formal analysis, of which the English were the pioneers. English music was introduced into various schools of art in the beginning of the 15th century, when Dunstable wrote his thematic-imitation movements, and became the head of a school—whose influence was felt when the art of a *cappella* composition was at its zenith in the 16th century. A countless array of English composers carries the line unbroken through the century to the time of Henry VIII. and Elizabeth—composers who were leaders of music in their native land, and stars of the first magnitude in the firmament of art. The recent historical performances at the London Musical Festival prove that time has not dimmed the beauty of works by such musicians as Thomas Tallis and William Byrd. . . .

Glees were undoubtedly the forerunners of German male-voice compositions, as they were being sung in England in the last quarter of the 17th century. The German male-voice choir did not develop till a century later. . . .

The Historical Chamber Music Concert showed us some of the splendid works that were written in the Restoration period following Queen Elizabeth's time. But the climax was reached with the Purcell scene in the Second Orchestral Concert, incomparably sung by Miss Muriel Foster. We historians exchanged looks, and asked: Did the reforms of Gluck a century later show any advance in dramatic reality and soul-felt expression? Is not this command of vocal expression complete for all time? Sir Charles Stanford had filled up the basso continuo and orchestrated it discreetly and carefully. For me, this performance and the service in St. Paul's were the outstanding features of the Congress. . . .

Even in the 17th century England was sending instrumentalists and vocalists to other countries, and English actors were accompanied by musicians who played their native music in foreign lands. One of the foundations of our modern music, thematic development (*motifische Variation*), owes its origin to England. . . . It is therefore a

pleasure to record that modern English musical life is showing signs of a re-awakening. Mr. Balfour, in his opening speech, rightly said that the period of importation was passing, and expressed the hope that the growth of a new creative art would once again give England a place among the music-producing nations. . . .

An Englishman's guest is adopted into his family and club and made to feel at home. And so it was neither vanity nor Chauvinism that caused the English to offer to their foreign guests at the International Congress only English music. Our hosts wished to lay before us the art of their country and their home for our acceptance and approval. . . . In England, as on the Continent, the art of music is practised not only by professional musicians, but by all classes of society; but the popularity of vocal music and the cult of choral-singing has obtained a much deeper hold in England than with us. The Huddersfield Choral Society, which gave model performances of works by Purcell, Gibbons, Bach and Handel, is recruited largely from working people. They sang with a moving enthusiasm and care for detail which many a 'Bürgerchor' might envy. And there are many such choirs in England! In every province, every district and every town there are choral societies which perform works by Bach and Handel. On such a foundation a new musical edifice can and must be raised. . . .

The most interesting paper on teaching was that which dealt with Tonic Sol-fa, a system dating from the Middle Ages. It was ably illustrated by the boys of an institute [Aristotle Road London County Council School, headmaster, Mr. A. Gibbs], who, though not acquainted with the lecturer (Dr. McNaught), were able to make clear the advantages of this method of teaching singing.

Professor Adler deprecates the fact that he cannot give his critical opinion of the individual works of modern English composers. There was so much to be heard that the impression left was somewhat kaleidoscopic.

Mr. Alfred H. Littleton, Deputy Chairman of the Executive Committee, has received the following letter:

DEAR SIR,—Now that I am back in Paris I hasten to tell you how gratified I have been at the cordial reception you gave me. I shall never forget the efforts by which you made the reception of the Congress of London altogether a brilliant success, and I am happy to be in a position to thank you in the name of the French Government, in the name of the Paris Section of the Society, and for myself in person.

Please accept my most cordial good wishes.

JULES ECORCHEVILLE.

The delegates to the London Congress from Foreign Governments were: Austria, Prof. Dr. Guido Adler; (Hungary, Mons. Alexandre de Bertha); Bavaria, Prof. Dr. Adolf Sandberger; Denmark, Prof. Dr. Angul Hammerich; France, Mons. Jules Ecorcheville, Docteur-ès-lettres; Greece, Mons. Michel Calvocoressi; Holland, Dr. D. F. Scheurleer; Italy, Professore Vito Fedeli, Maestro Giorgio Barini and Maestro Alberto Visetti; Mexico, Don Julian Carrillo; Prussia, Geh. Regierungsrat Prof. Dr. Hermann Kretschmar; Roumania, Professor Stefan Sihleano; Russia, Mons. Léon Auer and Mons. Pierre Tscheremissinoff; Saxony, Prof. Dr. Gustav Schreck; Spain, Señor Cecilio de Roda; Sweden, Herr Richard Anderson; United States of America, Mr. O. G. Sonneck; Uruguay, Dr. Carlos Néry.

Foreign Institutions also sent delegates, thus: Basel Allgemeine Musikgesellschaft, Mons. Louis La Roche-Burckhardt; Erlangen University, Prof. Dr. Richard Falckenberg; Lemberg Conservatorium, Director H. Mieczulaw Soltys; Lemberg 'Kolo Muzyczne,' Prof. Ignacy Fuhrmann, Lund University, Prof. Tobias Norlind; McGill University (Montreal), Prof. T. Wesley Mills; Saxony, Kirchenchor-Verband der evang.-luther. Landeskirche, Church-Music Director Johannes Biehle.

Dr. H. Leichtentritt writes as follows in the *Signale*:

As regards the reception arrangements, and the quality and quantity of musical performances, the Congress quite came up to the high standard set by the brilliant festival in Vienna two years ago. But the organization of the



scientific part of the proceedings left much to be desired. Fortunately this matter is not very serious, as the papers will be printed later in the official account of the Congress. If the International Musical Society is to do good work as a scientific body at the Congresses, it is imperative that the people who have something to say should not remain in the background while second- and third-rate speakers occupy the platform. We were too often reminded that there are some people who confuse scientific ability with a diligent study of the dictionary. Of more importance to me than the lectures on every conceivable subject connected with ancient and modern musical history was the personal intercourse with prominent members of the Society from every conceivable country. Practically every English musician of importance took part in the proceedings. A long series of concerts gave us a valuable bird's-eye view of the development of English music from the 15th century till the present time. The brilliant choral performances made a very deep impression. Possibly the choir of the Thomas Church, Leipzig, and the choirs of the Berlin and Regensburg Cathedrals may be compared with the choir of St. Paul's, but I am inclined to think the London choir is pre-eminent in vocal quality and purity of intonation. In Germany we have absolutely nothing like the mixed choral societies (amateur), the Magpie Madrigal Society or the Huddersfield Choir. Our best choirs fail only too often when they are robbed of the orchestra's support. We heard a goodly number of the beautiful old English madrigals of the Elizabethan period, as well as the solemn church music of Gibbons, Byrd, and others. In the chamber concerts, too, much string-music of outstanding excellence was performed. And before all, Purcell, of whom we know nothing in Germany, was shown to us a musician of first importance. Scenes from his dramatic works, church music and chamber music, gave us an insight into his strength and versatility. But modern English music, as well as classical, was well represented. Among contemporary composers in England there are two schools. To one belong composers like Mackenzie, Parry and Stanford, the representatives of classical, academic art—and in this case 'academic' has no belittling significance. In direct contrast to these masters of form stands the young group, the secessionists, whose strongest representative is Elgar. But even he has marked leanings towards the right wing. The extreme left, represented by such men as Cyril Scott and Holbrooke, has burnt its boats and given itself up to artistic anarchy with such success that their wild cacophonies, in most cases, obliterate all personality, and render the work of one indistinguishable from that of another. It remains to be seen whether the young juice of the grapes will become a fine vintage. Certain it is that there is a great deal of artistic talent and energy in English music at present, which in any case is a very hopeful sign. Elgar's second Symphony, which I infinitely prefer to his first, and Parry's Symphonic Variations of masterly structure, appeared to me to be the most important works. It only remains to give a short account of the society functions. The Congress was remarkable for the fact that it was the first occasion of this character on which the English Government and the City authorities took an official part in the proceedings; the Government gave a splendid reception and lunch at the House of Commons, while the Lord Mayor not only received the members most hospitably at the Mansion House, but also took the chair at the banquet at the Savoy Hotel. His speech on this occasion was a masterpiece of expression, wit, thought and style. [Reported verbatim in the July *Musical Times*, pp. 446-7.] One of the most interesting events of the week was the reception by the ancient guild of 'The Worshipful Company of Grocers,' one of the richest of London Companies, who treated us royally in their palace. The reception at the great house of Novello was brilliant. And one night, about twelve o'clock, we all repaired to the offices of the *Daily Telegraph*, to take a peep behind the scenes at the production of a world's newspaper. A festival operatic performance at Covent Garden ended the Congress: 'Rigoletto,' with Tetrassini and Sammarco, a performance it would be hardly possible to equal in Germany as far as regards vocal art. When one adds to all these varied entertainments the impression which London in its immensity makes on visitors, it appears no exaggeration to say that this London Festival week will always

remain a deep and lasting memory with all those who were fortunate enough to take part in it.

Dr. Johannes Wolff writes the following in the *Journal of the International Musical Society*:

Sunshine, mid-season, and the anticipated glories of the Coronation, combined to make a setting for the London Congress more brilliant than which it would be impossible to conceive. For many it was a rush of pleasure from the first minute to the last. Receptions and concerts, hospitality everywhere, in little things as well as great. First and foremost came the reception by the world-known music house, Novello & Co., which combined its centenary celebrations with the Congress. In the brilliantly-lighted and decorated room of the firm, England's leading professors, and a select circle of musicians from all quarters of the globe, with their ladies, met together and made a richly-coloured picture. Intellectual and musical entertainment preserved the balance with material refreshment. A splendid collection of a hundred fine examples of music-printing from the 15th to the end of the 17th century, a beautifully-produced catalogue of which was presented as a souvenir-gift by the owner, Alfred H. Littleton [head of the firm], rivetted the attention. From above fell the tones of a small and select body of singers, who sang beautiful English glees of the 18th century by Calcott, Evans, Horsley, Cooke, Webb, and others, while below the wine sparkled. It was a real brotherhood of the world that was welcomed and honoured.

#### A CRITIC'S ADVICE.

MR. BENNETT AND A YOUTHFUL ASPIRANT.

Many musicians have had cause to be grateful to the late Mr. Joseph Bennett for the kindly interest he took in their early endeavours, and it is well known that in his ardent devotion to the art he made considerable personal sacrifice outside the sphere of his professional duties. But the breadth of his sympathies could not be better exemplified than in the following letter to a youthful aspirant who had sought his advice. This letter has not only an interesting bearing on the present-day discussion on the need of a school for musical critics, but it throws some light on Bennett's own methods in acquiring his wide knowledge of musical works and in cultivating his distinguished literary style, almost Addisonian in its purity. In the whole-hearted response to the appeal of a complete stranger we have revealed the best side of a noble nature. Mr. Bennett's advice was sought by the writer, an old cathedral choir-boy, then a youth of twenty, who had just been launched into journalism, the only claim to consideration being membership of the chief musical institutions of Mr. Bennett's native county, in the capital city where he had so many other admirers. The sympathetic and encouraging reply speaks for itself. Its influence is still paramount, and the writer's chief regret is that the eminent critic passed away without seeing some signs of what progress has been made by following his advice. The letter reads as follows:

109, Finchley Road,  
January 13, 1904.

DEAR SIR,—I have read your letter with a good deal of sympathy, recalling my own aspirations when I was as young as yourself. With regard to the question whether you should 'specialise' at once or act as a journalist in general, my advice is to take the second course, because that is more likely to give you a position in which your musical attainments would have a chance of becoming known. It is true that I began with music, and went on into special correspondence, leader-writing, &c. But circumstances are different now. In my young time decent musical critics were scarce, and I had the ball under my foot, as the saying goes. Now they abound—so much about that to get a footing is weary work. So, stick to your all-round journalism,



and let your editor see that among the things you do best is musical criticism. The desired result will follow in due time.

You are a young man: do not be a young man in a hurry. I was fourteen years older than you before I touched musical criticism, and spent those years largely in making acquaintance with musical works of all kinds; in studying the literature of the art; the styles of composers, &c.; and in cultivating a mode of utterance such as seemed likely to hold the attention of readers. You should do the same, and add as much as possible to your general knowledge. Do you know German? If not, learn it—French also, both being indispensable. Of course, all this means plodding. Never mind, plod, and lift up your heart. I have read the cuttings you sent. They represent, of course, musical reporting, but you will do vastly better in a little time if you take the course I have marked out. Meanwhile, accept one or two hints. Never begin an opening sentence with the definite article. It is bad form. Use your laudatory adjectives with a proper sense of proportion. You speak of the 'marvellous technique' of Zwintscher; what could you say more of Paderewski's technique? Avoid French words when there are English equivalents. Most important of all, look through your programme for an opportunity of instructing your readers. Doing this you will rise above reporting into criticism, or very near it.

This is all I have now to say. But write a little essay on the differences of style, method, and character between Bach and Handel, and let me see it.—Very truly yours,

JOSEPH BENNETT.

## THE BAYREUTH 'STIMMUNG':

### A SUBTLE FORCE.

BY BERTRAM SMITH.

'Bayreuth,' if I may be permitted the misquotation, 'is not a place. It is a frame of mind.'

It is true that its performances no longer stand out beyond all competition as a thing apart. For its supremacy—accepted for many years without question—has at last been challenged. Munich has entered the field with a theatre compounded of all that is good in the Bayreuth Festspielhaus, and such improvements as have been evolved by twenty years' experience. And there every summer a Wagner festival is held upon the grand scale. Since Covent Garden performances were in the hands of Dr. Richter, they also have reached a high level of distinction, and in many other places Bayreuth has been copied, and in some particulars improved upon, with striking effect. And so it has come to pass that an age of criticism has set in. We read much of the 'departed glories' of Bayreuth, of the 'twilight of the gods'; and I notice that it has become fashionable to talk of the hampering influences of tradition, the slowness of the tempo, or the woodenness of the acting.

But while it may be true that Munich can boast a more distinguished list of conductors, and London a more dazzling array of stars, the glories of Bayreuth have not yet departed; and in so far as perfection of detail and massed effects of great beauty are traditions, the management is admittedly bound by tradition.

For myself, I never feel in any other theatre quite the same sense of security and confidence that all will be well as I do when I take my seat at Bayreuth—and there is much in that. I know at least that whatever else may happen Siegfried's sword *will* break the anvil, and the roof of the Gibichung's Hall will not collapse before the appointed time. Grane, the horse, brings with him no terrors for me, whereas on any other stage I watch him with a fearful and furtive eye, lest he should rebel and put his foot through something; and I know that I shall find no nets among the trees

or wires drawn across the stage in sundry places, but that the illusion will be perfect and complete.\*

The true Bayreuther is far beyond the reach of adverse criticism, for he knows that Bayreuth gives something that he can find nowhere else, the real festival spirit—in a word; and an almost untranslatable word, the 'Stimmung.'

The Wagnerian is naturally sensitive to his surroundings. It is a tragic thing to descend to earth, after the first act of 'Tristan,' with a thud. Emerging from Covent Garden in search of an early dinner, one must make one's way down Bow Street and dodge the passing taxicab in the Strand. The thread is effectively broken, and a grimy world of everyday forces itself upon one's notice. But there is no such sudden descent at Bayreuth. One emerges at once into the woods, or strolls up the hill between ripe fields of grain, to dine beneath the trees at the Bürgerreuther café. The frame is worthy of the picture. I have gone into the theatre after viewing a gorgeous sunset in the world outside to see the effect repeated in the last act of the 'Walküre,' and pleasantly compare the real thing with the counterfeit presentment. There is a harmony, a continuity of atmosphere about the whole evening of a festival performance.

But the beauty of the performances themselves and the charm of the outdoor life that surrounds them are not the only factors that go to make up the 'Stimmung.' I think a great part of the real fascination of Bayreuth belongs to the all-pervading sense of a common aim and a common interest that rests upon the town.

The place is full of pilgrims gathered together from the ends of the earth, by a single idea. There is no one here who is not interested. Even in Munich, which is a wonderfully good reproduction of the real thing, the vast majority of the population is completely indifferent to the proceedings. It is a depressing reflection that your cab-driver or your barber may know nothing of Isolde, and your landlady would be unable to say whether Siegfried killed the dragon or was routed and devoured in the attempt. It is not so in Bayreuth. Your cabby has a cousin who knows a man who sings in the chorus. Your barber has been to a rehearsal, and if you can understand his language will give you a wealth of information about the Wagner household, about the singers, or the new set of scenery. He will tell you with pride how he has cut Dr. Richter's hair, and what the Hofkapellmeister said to him in the course of the operation. The girl who brings your coffee will predict with absolutely certainty, and palpable inaccuracy, the works to be performed in the following summer. We are all Wagnerians, great and small.

The day contains nothing but its performance. Morning and afternoon are spent in preparation for it, and the evening is devoted to retrospection. No letters are ever written. No books are read. One's correspondence dwindles to the level of picture post-cards, adorned with a Wagner motif, and odd hours of retirement from the world are spent in a feverish study of obscure passages in the Text.

In the course of the forenoon one may engage in the pleasant sport of programme buying. Many unofficial programmes are published: anyone with a little imagination is capable of publishing a programme. They appear at intervals of about half an hour, boldly setting forth a list of singers for the evening, and generally speaking no two are quite alike, and all are wrong. They form an interesting collection and are a fair subject for small bets. After this, one drifts into the shops to marvel at the astounding collection they contain of Wagner products of one sort

\* All the same, on one occasion at Bayreuth, Klingsor's spear obstinately declined to move along the wire on which it was intended to run. [Ed., M.T.]

and another—photographs innumerable, Wagner busts, Wagner pictures, leather purses with a motif stamped upon them, musical 'guides' and scores, texts and opera-glasses, and a hundred other things. Indeed the imagination of the Bayreuth shop-keeper carries him far further than this. You may buy a pipe wrought in the form of the dragon, or a pair of braces adorned with semi-quavers.

The air is full of rumours, and one may at any time come upon a celebrity in the streets or cafés; at one moment Wotan drinking beer like any common man, at another perhaps Magdalena buying postage stamps. These also are events of importance. The festival spirit has you firmly in its grip. When you find the local paper devotes half a column to the news of the rest of the world, it seems to you a very just proportion. And you take no interest whatever in the fine old opera house, or the stories of its past glories related by the guide, until you hear that 'Lohengrin' was once performed there. Then you feel that you have ascertained a solid fact. The day wears on to its climax in the evening, and the hour in an open-air café that follows, and at the last as one lies wondering how Wagner expected anyone to sleep after all that, one hears the sound of some late reveller in the street below whistling the seven notes of the sword motif.

There are no doubt some who are beyond the reach of the pervading influence, and who still have power to break the spell. On one occasion the first voice to disturb the long silence which follows the fall of the curtain at the end of 'Parsifal' was that of a cheerful American gentleman, who must surely have returned to the normal frame of mind with startling rapidity. 'Well,' he said, rising from his seat, 'I guess the next best thing to that is a strawberry ice'!

### THE SYMPHONIC POEM SINCE LISZT.

BY HERBERT ANTCLIFFE.

The new era of the Symphonic Poem, the era in which it was to become a recognized and independent cabinet for the exhibiting of definite principles of musical structure, began some seventy-five years ago, when, according to Lina Raman, the biographer of Liszt, 'the idea of symphonic poesy . . . dawned within him.' We are safe in fixing this date (1835) as that on which the Lisztian poems first came into being, for, although it was not until some twelve years later that the idea was fully developed and brought forward in the first of the symphonic poems, it was in relation to the subject of that work, Victor Hugo's 'Ce qu'on entend sur la montagne,' that the idea occurred. Since he finished these attempts to emancipate music from the thralldom of formalism and to place on firm ground the principles of musical structure and the interrelation of the arts for which he so earnestly contended, there have been numberless works in old and new forms and in no form at all (if such can be called works), which have professedly been following his principles and have been given the designation which he invented. There are also many works to which the composers have not given this title but to which it has been given by common consent. The orchestral works of Richard Strauss are a good and well-known example of this. Among his own descriptions of his works commonly known as symphonic poems are 'Fantastic Variations,' 'Symphonic fantasia,' 'Rondo form' and 'Symphony.' M. Saint-Saëns, of course, frankly and openly acknowledges his indebtedness to Liszt for both the title and the form. His contribution to the number of symphonic poems therefore has little effect upon the development of musical form, or of this particular

form, except that by the effectiveness and popularity of some of the works, the Lisztian principles have been more firmly established on the rock foundation of popular acceptance. So far as Liszt's method is concerned, the best brief description of it is that of the late Professor Prout in his book on 'Applied Forms.' It may be described, he says, 'as a free application and modification of the variation form.' The objection to this description or definition is that it might be applied with some degree of appropriateness to practically every form that is not based upon actual repetition or complete divergence of thematic material. Almost all musical forms are based on this principle of variation, and many on the actual lines of separate, though undivided, variations of a particular theme. The difference between Liszt's method and that adopted in ordinary variations is that the former is to change the entire theme by transposition of pitch, time or rhythm, while the latter allows of actual alteration of notes and intervals and of repetition of figures and motives and variation of intervals. This 'metamorphosis of themes' is the basic principle on which later composers have, generally speaking, erected their multifarious edifices of formal experiment. The Editor of the new edition of Grove's 'Dictionary,' writing some three or four years ago, and yielding to his own predilection in favour of absolute music, speaks of the symphonic poem in somewhat disparaging terms, and supplies little information as to its development. The term, he says, 'apparently is always held to imply the presence of a "programme," in which the function of the music is to illustrate the poetical material, not to be self-subsistent, as in all classical compositions. At present, too, it would seem that the absence of any recognisable design in the composition is considered essential to success, and Liszt's device of transforming his themes and presenting them in new disguises, rather than of developing them according to the older principles, seems also to be a rule of the form. As existing specimens from Liszt to Richard Strauss in Germany and from Saint-Saëns to Debussy in France have so very little in common with the design of the true symphony, the term "tone-poem" or "Ton-dichtung" is preferred by some composers, who very likely feel relieved of all responsibility by the adoption of the vaguer title.'

Apart from the unnecessary sneer at the 'absence of any recognisable design,' he would seem to have apprehended the salient features of the construction of most symphonic poems. What 'the design of the true symphony' is, might however be a question not easy to answer. It may be that of the symphonies of Haydn, Mozart, Beethoven, Mendelssohn, Brahms or Elgar, or even of Bruckner or Mahler. If we say that of Beethoven, then the question arises whether it is that of the fourth or the ninth, or of which of the others. In a previous article\* I have pointed out that the Choral Symphony has all the essential characteristics of the symphonic poem except that of the transformation of the themes. In the same way we might say that 'Ein Heldenleben' has the essential characteristics of the symphony in its three contrasted principal sections. 'Don Quixote' (according to Mr. Ernest Newman 'the most revolutionary work of our generation') on the other hand is symphonic only in dimensions, not in form. In main principles the composer has gone to Liszt and to Beethoven, and adopted a combination of the variation forms of both.

Although in speaking of the symphonic poem of to-day, we usually think of Strauss and others of the same school, we must not forget that other composers of totally different ideas and ideals have used the term

\* 'The Symphonic Poem before Liszt.'—*Musical Times*, August, 1910.

freely and with definite purpose. Beethoven and Mendelssohn and some of their successors have employed choruses and solo voices to increase and vary the tone in their symphonies. Partisans of the new form go further than this, and some of them have written works in which the choir takes an important (sometimes the most important) part throughout, and called these Symphonic Poems. The orchestral tissue of Wagner's music-dramas, too, not infrequently is spoken of as the symphonic poem, and by this term distinguished from the vocal narrative and dialogue. The title is not at all unsuitable when we consider Wagner's methods, and that he was not unaware or unwilling to make use of the potentialities of theme transformation when it suited his purpose: witness the evident relations of the themes of the *Mastersingers* and the *Apprentices*, and that less evident between the *Love Feast* and the *Grail* themes of *'Parsifal'*, as well as the modification of all his various motives to meet the exigencies of varying circumstances.

One of the difficulties of saying what the symphonic poem is or is not, arises from the fact that, unlike most art-forms, it is used as a means of freedom, and sometimes of licence, and not as a means of restraint. Strauss has, in *'Tod und Verklärung'* and in *'Ein Heldenleben'* adopted a sequence of movements or sections which, though based on the poetic requirements of the programme, follow the main principles of classical form, and may be the germ of future cyclic forms. M. Vincent d'Indy has in one case simply written a series of variations and then reversed them so that the theme, an unharmonized melody, comes at the end instead of at the beginning of the work. This is done to represent the gradual divestiture of a person who was compelled to part with a garment at each gate on the road to the nether regions and appear naked on the goal being reached.

Perhaps the most important, and certainly to many of us the most interesting, question is that of what is to be the future of the symphonic poem. Before much progress can be made, however, the ground will have to be cleared to some extent. The term 'symphonic poem' is too comprehensive. That of 'tone-poem' is more so. The clearance is already started in some directions. In some less important ones it was started before Liszt. We have now the *'Ballade for orchestra'*, the *'Nocturne'* for the same, the *'Concerto-poem'*, *'Tableaux symphoniques'*, *'Ballades symphoniques'*, *'Idylls'*, *'Legends'*, symphonic or merely orchestral, *'Réveries'*, *'Elegies'*, and *'Scenes'*. Why should we not place things on a better and more orderly basis, and, while retaining in the different works the ground principles of the form, give to each work its proper title according to its dimensions and character? The title 'symphonic poem' should surely be retained only for cyclic works containing several movements. We do not call a single movement a symphony, even though it be constructed on symphonic principles, but we name it *Overture*, *Rondo*, *Scherzo*, or whatever is most appropriate. Tone-poem must of necessity be still more comprehensive and include everything in music of a poetic character, from the shortest lyrical pieces to the longest cycle, such as that of twenty-four symphonic poems projected many years ago by Professor Granville Bantock but not yet carried out. 'Symphonic ode' is a quite natural title appropriately used by Félicien David, and *'Symphony cantata'* also describes itself. In purely orchestral music is there any reason why we should not have a 'Tone epic,' a 'Sonnet,' based on the same rhythmic and rhyming principles as the verse form of that name, or any other poetic form adapted to music and called by its appropriate title? It is not necessary, of course, that the programme of a

symphonic or other tone-poem should have been expressed previously in one of the other arts—in painting, poetry, &c. The most satisfactory from a purely musical point of view of all Strauss's poems (*'Tod und Verklärung'*) was conceived and executed before any idea of putting it into words was suggested. Several of Liszt's pianoforte tone-poems, too, were the source of inspiration for pictures by his artist friends and not the outcome of such pictures. In view of what appears to be the case, the following definition of the term 'symphonic poem' would appear to be suitable: 'A piece of music in one or more movements written for orchestra (with or without the addition of human voices) and based upon ideas not in themselves essentially musical, and constructed on the principles of theme-transformation developed and first definitely put into practice by Franz Liszt.' The definition will probably require amendment in a few years' time, whether the suggestion for the allotment of other titles for separate forms of varying length and proportions be adopted or not, but it appears to cover the ground of all known works bearing this designation. With all probable developments of the idea concealed (or perhaps more correctly, exposed) in the practice of calling works by this name, however, it hardly seems likely that any composer will find it feasible to adopt Mr. E. A. Baughan's suggestion and make it 'an entirely musical production.' The suggestive and descriptive capabilities of music have extended far; but not yet so far as this.

## ORGANS BUILT FOR THE ROYAL PALACE OF WHITEHALL.

BY ANDREW FREEMAN.

Much uncertainty exists about the various organs which were formerly in the Royal Palace of Whitehall, and many wrong statements have been made: due partly to the confusion as to the buildings in which the said organs were placed, but more especially to the lack of documents dealing with the instruments and their builders.

I have been fortunate enough to come across some documents amongst the Treasury and Domestic State Papers in the Record Office and in the British Museum bearing on these matters, whilst *'The King's Musick'*, by the Rev. H. Cart de Lafontaine, recently published, contains much valuable information. *'The King's Musick'* consists of all the references to musical matters contained in the books of the Lord Chamberlain's Office. By collating these, it is hoped that so far as the Whitehall organs are concerned 'the crooked shall be made straight and the rough places plain.'

In order to avoid further misapprehension it will be as well to mention the chief buildings in Whitehall in which organs were placed. These were three in number:

I. The Old Chapel Royal.—This important building took up the whole of one side of the Great Court, facing the principal entrance. Its position was between the present Banqueting Hall and the River. It was destroyed by fire on January 2, 1698.

II. The Banqueting Hall.—This, the only portion of the Palace now remaining, was built in the years 1619-22, from the designs of Inigo Jones. It was used as the Chapel Royal almost immediately after the destruction of the Old Chapel, and thereafter

<sup>1</sup> For most of the information about these buildings, I am indebted to Canon Sheppard's *'History of the Palace of Whitehall.'*



was spoken of either as the 'Banqueting House Chapel' or as the 'Chapel Royal.' (It was the use of the latter title which, though perfectly correct, has led to much of the present confusion.) Since 1890 it has been used as the Museum of the United Service Institution.

III. The Queen's Chapel.—This was built by James II., about the year 1685, for Roman Catholic Services. Evelyn attended a service here on January 30, 1687, when he refers to it as 'the new Popish Chappell.'

Now as to the organs in these three buildings:

#### I. THE OLD CHAPEL ROYAL.

A document dated February 12, 1636-37, authorizes the Treasurer and Undertreasurer of the Exchequer to 'pay or cause to be paid to our trustye and wellbelovd Servant Edward Norgate Esqr the sume of one hundred and fortye pounds to be employed for the alteringe and reparacon of the organ in our Chappell at Hampton Court and for the makinge of a new Chaire Organ there Conformable to those already made in our Royall Chappells at whitehall and Greenwich.'<sup>2</sup> From this it will be gathered that previous to 1636 the organ at Whitehall contained two manuals, 'Great' and 'Chaire,' and that the 'Chaire' organ was a comparatively recent addition.

All the repairs which are mentioned as having been done in the reign of Charles I. were of an unimportant character, the last reference to the instrument prior to the Civil War being found in a 'Warrant for the payment of 25*l.* 12*s.* to Mr. Edward Norgate, Keeper of his Majesty's organs, for reparations of his organs at Whitehall, Greenwich and Hampton Court, for one year ended at Christmas 1640.'<sup>3</sup>

The name of the organ-builder employed to effect these alterations and repairs does not transpire. Norgate himself was not an organ-builder in any sense of the word, though in addition to many other positions at Court, he held, from 1611 onwards, the grant (with survivorship) of the office of Tuner of his Majesty's virginals, organs and other instruments, jointly with Andrea Bassano. Full particulars of his career will be found in the 'Dictionary of National Biography.'

During the Civil War there was little time to think about organs, and this one probably remained in a more or less neglected condition until one fine day during the Commonwealth someone of influence seems to have carried it away to his own home. At any rate it was removed from the Chapel, and not destroyed, for the following quotation from a most interesting petition of John Playford 'To His most Sacred Majestie Charles the Second King of Great Britaine France and Ireland Defendor of the Faith &c.'<sup>4</sup> shows that it was recovered and set up in the Chapel at the Restoration.

The petition, dated 1673—too long, unfortunately to be given in full—states, 'That your petition' hath bin euer Loyall to your Majesties Intrest and testified to the same to the hazard of his Life and Fortunes in the time of the Late Rebellion, And at the time of your Majesties most happy Restauration did procure both the Organ and Books belonging to your Majesties Chappell Royall, w<sup>ch</sup> had bin embezled during those times . . . , and shows that it must have been the old Pre-Restoration organ which Pepys heard on July 8, 1660—exactly three months after the proclamation of Charles II. Hitherto most writers on the subject have united in declaring that the organ which Pepys listened to was the first instrument built

by Father Smith in England, but the above testimony is sufficient to set this matter at rest. Father Smith's instrument will be dealt with later on.

The Pre-Restoration organ was considered to be inadequate—possibly, also, its condition had not improved during its period of exile—and a new instrument was soon erected in its place, as the following extracts show:

'Pr. seale for providing an organ for Whitehall Chappell.

'Our will and pleasure is, that you forthw<sup>th</sup> prepare a Bill for our Royall signature to Passe our privy Seale warranting our Treasurer & undertreasurer of our Excheq<sup>r</sup> for the time being out of the treasur remaining in the receipt of our Excheq<sup>r</sup> to pay or cause to be paid unto our trusty and well-belovd servant John Hingeston Keeper & repaire of our Instrum<sup>ts</sup>; or his Assign<sup>ee</sup> the sume of 900*l.* for y<sup>e</sup> furnishing and providing a fair doble Organ for y<sup>e</sup> use of our Chappell in our pallace of white Hall y<sup>e</sup> sd sume to be received by y<sup>e</sup> said John Hingeston.

'Given y<sup>e</sup> 21<sup>st</sup> day of Octob. in y<sup>e</sup> 14<sup>th</sup> yeare of our reigne.

'To y<sup>e</sup> Clerke of our Signett attending.'<sup>5</sup>

The 14<sup>th</sup> year of our reigne' was, of course 1662, Charles II. considering that his reign commenced in 1649, but if any doubt should exist upon this point it would be swept away by the existence of 'A Warrant to y<sup>e</sup> Excheq<sup>r</sup> for y<sup>e</sup> payment of 900*l.* for providing this organ, dated October 31<sup>st</sup>, 1662.'<sup>6</sup>

Another warrant, bearing date July 23, 1662, 'for the enlarging of his Majesty's organ loft at Whitehall, as John Hingeston, Keeper of his Majesty's organs, shall inform you shall be necessary,'<sup>7</sup> seems to point to the preparations made for the reception of this fine instrument, and taking into consideration the fact that Charles would hardly be likely to order payment for the instrument until its erection had been completed, we shall not be far wrong if we conclude that it was *in situ* and in playing order in the early part of October, 1662.

On November 22, Treasurer Southampton wills and prays Sir Robert Long 'to draw an Order for payment of the said sume of 900*l.* unto y<sup>e</sup> sd. Jo. Hingston,'<sup>8</sup> though even then Hingston did not get his money as we shall presently see. Meanwhile the enlarged organ-loft seems to have been unsatisfactory for some reason or other, so that a new one was ordered on August 20, 1663, as set out below:

'Warrant to the surveyor generall to make and erect a large organ loft by his Majesty's Chappell at Whitehall, in the place where formerly the great double organ stood, and to rebuild the rooms over the bellows room, two stories high, as it was formerly, the lower story for the subdeane of his Majesty's Chappell, and the upper story with two rooms, one of them for the organist in waiting and the other for the keeper and repayer of his Majesty's organs, harpsicords, virginals and other instruments, each room to have a chymney and boxes and shelves for keeping the materials belonging to the organ, and the organ books.'<sup>9</sup>

It may be that the 'fair doble organ' was not erected till late in 1663, though it seems more likely that it was placed in the enlarged loft in 1662 and taken down while the new loft was being built. In either event the money difficulty became acute when this instrument was being erected (or re-erected) in the new loft; witness the following amusing letter:

'Mr. Hingston for y<sup>e</sup> Organ in his ma<sup>ties</sup> Chappell. 300*l.*

<sup>2</sup> State Papers, Domestic: Carolus II., vol. 347, No. 4.

<sup>6</sup> State Papers, Domestic: Carolus II., 1662 Docquet.

<sup>7</sup> 'The King's Musick,' p. 146.

<sup>8</sup> Treas. Misc. Warrants Early 4, p. 6.

<sup>9</sup> 'The King's Musick,' p. 160.

<sup>3</sup> 'The King's Musick,' p. 107.

<sup>4</sup> State Papers, Domestic: Carolus II., vol. 360, No. 215.



'After, &c. His Ma<sup>y</sup> having commanded the Erecting of a new organ in his Chappell at Whitehall & having issued a Privy Seale for y<sup>e</sup> pay<sup>t</sup> of 900*l*. for the same And an ord<sup>r</sup> lying in y<sup>e</sup> Excheq<sup>r</sup>. directing the moneys to be from thence paid & S<sup>r</sup> Robert Long certifying of me that besides y<sup>e</sup> moneys already assigned to other uses he cannot furnish the same I pray you for this necessary service to send into y<sup>e</sup> Excheq<sup>r</sup> the sume of 300*l*. to-morrow morning as upon one of yo<sup>r</sup> monthly payments for unless the Artificers have this part of his money his ma<sup>y</sup> will faile of his organ in his Chappell this approaching great feast. Soe bidding you heartily farwell, I rest

'Yo<sup>r</sup> loving friiend

T. SOUTHAMPTON.

'April 7 [1664]

'To y<sup>e</sup> farmers of the Customs.

'Signed CHARLES R.<sup>10</sup>

A few months later—namely, on November 12, 1664—there is a 'Letter of direction concerning 400*l*. part of 900*l*. due to John Hingston' for providing this organ<sup>11</sup>, and the whole amount really seems to have been paid by March 8 (?) 1665-66, for we find:

'John Hingston's affidavit, read and entered as to the fees paid by him at the Exchequer Offices and the Privy Seal Office on the receipt of 900*l*. for the great organ in His Majesty's Chapel Royal at Whitehall in the years 1662-3-4. (Total fees 50*l*. 9*s*. 0*d*.) Ordered to be allowed to said Hingston<sup>12</sup>.

Even then Hingston had to wait till June 17, 1673, for 59*l*. 18*s*. 10*d*., 'by him disbursed over and above 900*l*. formerly paid him for furnishing a fair double organ in the Chapel Royal at Whitehall'<sup>13</sup>, this amount probably including the above-mentioned fees.

There are a few other entries referring to this particular organ which are interesting enough to quote, since mention of Father Smith is found in some of them.

The first of these is a 'War<sup>t</sup> for 130*l*. to John Hingston' for repairs, dated June 14, 1670<sup>14</sup>. (There are several references to this sum, which was still outstanding on June 7, 1672.)

The next one is a 'Warr<sup>t</sup> to the Comm<sup>s</sup> of the Customs to permit . . . Smith, the King's Organ maker, to import severall tools vid<sup>t</sup> 28 little plaines 13 little Chizzells and 6 handles for Chizzells for the repairing the Organ in the Chappell Royall at Whitehall. Given 22 Dec : 1671.'<sup>15</sup> From a list given in another volume<sup>16</sup> we find the total cost of these implements was £01 . 08 - 8*d*., of which 'a little basket the tooles are in, cost 00 . 00 2*d*.'

This mention of Smith as the King's Organ-maker is of interest, as there is no official record of his appointment until May 30, 1681, when he succeeded James Farr, deceased.<sup>17</sup>

Some time previous to 1676, Father Smith lowered the pitch by a semitone—a fact of which, in all probability, we should never have heard had Charles II. been a prompt paymaster. Here is the document:

'Upon the Petition of John Hingston Keeper of his Maj<sup>ty</sup> Organs and Harpsicords praying his Maj<sup>ty</sup> to order y<sup>e</sup> payment of 100*l*. agreed by him to be paid to Barnard Smith for taking half a note lower the Organ in y<sup>e</sup> Chappell, part whereof he hath already paid & is importuned for the rest.

'At the Court of Whitehall, August 12<sup>th</sup>, 1676, His Maj<sup>ty</sup> being graciously pleased to call to mind that the above-mentioned work was done by his own particular command is pleased to recommend it to the R<sup>y</sup> Hon<sup>ble</sup> the L<sup>d</sup> High Treasurer of England to give order for y<sup>e</sup> payment of y<sup>e</sup> said sum of 100*l*. to the Pet<sup>r</sup> in y<sup>e</sup> readiest way his L<sup>d</sup> conveniently may.

J. WILLIAMSON.<sup>18</sup>

The above seems to be an echo of the dispute recorded in 'The King's Musick' (p. 304), under date June 15 of the same year: 'Whereas Bernard Smyth has petitioned for leave to take his course at law against John Hingston for debt due, order that John Hingston give an appearance at the common law.'

Who built this organ of 1662? Enough is known of Hingston's career to enable us to say that, like his immediate predecessor, Edward Norgate, and his successors Henry Purcell and Dr. John Blow, he was not an organ-builder in the right sense of the word. He would certainly be able to supervise the construction and erection of a new organ, or the carrying out of any necessary repairs, with a more practical knowledge than Norgate, for he was an experienced organist and sound musician.

Can Father Smith have been the actual builder?

It is a significant fact that though there are many records of payments made to Hingston in 'The King's Musick,' in which no organ-builder's name is mentioned, yet in the very first bill of his, included in that book, in 1673, and from then till the day of his death in December, 1683, he is shown to have employed Father Smith and no other organ-builder to do whatever work was necessary.

Burney, who was born in 1726, nineteen years after the death of Father Smith, and who lived in London for the greater part of his life, is most explicit upon this point. Writing of Father Smith in his 'History of Music,'<sup>19</sup> he tells us that 'The first organ he engaged to build in this country was for the Royal Chapel at Whitehall, which, being hastily put together, did not quite fulfil the expectations of those who were able to judge of its excellence.' This statement has always been accepted as an historic fact, though, with the exception of Rimbault, who left the question open, all authorities have agreed that the organ referred to was the one in the Banqueting House Chapel,<sup>20</sup> apparently because the last-named instrument was an undoubted specimen of Father Smith's work, and on the perfectly unjustifiable assumption that this was the only organ by that maker at Whitehall.

Now it will be shown hereafter that Smith's organ in the Banqueting House Chapel was not built till 1699, and that there was no permanent instrument in that building between 1660 and 1699. If, therefore, Father Smith's first organ<sup>21</sup> was built for Whitehall, it must have been built for the Old Chapel, that is, it must have been the organ which we have had under consideration—the organ of 1662-63.

Unfortunately nothing is known as to the contents of this interesting organ, which, as has been said before, perished in the fire which consumed the Chapel and a large portion of the Palace on January 2, 1698.

(To be continued.)

<sup>10</sup> State Papers, Domestic: Carolus II., Entry Book 46, p. 130.

<sup>11</sup> Vol. iii., p. 436.

<sup>12</sup> See Grove's 'Dictionary' (new ed.), vol. iii., p. 531 and *Musical Notes*, May 15, 1891, for Dr. Hopkins's views. Dr. Hopkins thought that Smith's first organ was built for the Banqueting House [Chapel], but it will be seen that this is quite contrary to fact.

<sup>13</sup> Rimbault says that the organ in Westminster Abbey was built by Father Smith in 1660; but the organ appears to have been built in 1662, and not 1660, and the Abbey Books contain no mention of Father Smith till 1664, when he made several additions to the instrument. No other Father Smith organ has as yet been dated earlier than 1664, when the Wells instrument was built.

<sup>14</sup> Treas. Misc. Warrants: Early entry, Book 5, p. 84.

<sup>15</sup> Treas. Misc. Warrants: Early entry, Book 5, p. 222.

<sup>16</sup> Early Warrant Book 13, p. 169.

<sup>17</sup> Money Book (Customs) p. 116—in the possession of the Duke of Leeds.

<sup>18</sup> State Papers, Domestic: Entry Book 34, p. 33.

<sup>19</sup> State Papers, Domestic: Entry Book 34, p. 132.

<sup>20</sup> State Papers, Domestic: Carolus II., vol. 294, No. 212.

<sup>21</sup> 'The King's Musick,' p. 353.

## Church and Organ Music.

### ORGAN TOUCH AND PHRASING.

Under the above title, a very interesting and instructive lecture was recently given at the Royal College of Music, Manchester, by Dr. H. A. Harding. The lecturer explained the many changes in the key and pedal mechanism of the organ, and pointed out the influence of those changes on music written for the instrument. We agree with him in deploring the disappearance of the old tracker action, and the loss of individuality in performance which naturally followed. There can be no doubt that in spite of many disadvantages, the older methods enabled the player to *feel* the pallet, and thus to obtain greater command over it. But the growth in size of organs made the change imperative, and it is to be hoped that to the many facilities offered by pneumatic action we may yet add the responsiveness of the tracker. Dr. Harding dwelt upon the remarkable change in manual touch, illustrating the early and indeed the indispensable legato, and describing the touch possible with the mechanism of to-day. By its means organ playing is likely to become a fine art, and we can point to more than one organist whose performances are astonishing when considered merely as displays of technique. The danger lies in blinding both player and audience to what is artistically suitable to the instrument. The excuse so often tendered that the organ has an exceedingly small repertoire will in view of the revived interest shown in organ composition, soon cease to exist. This is no doubt due to the increased facilities offered by modern tone and mechanism, and we welcome the extraordinary advance in refinement of tone which is so prominent a feature in the work of our leading builders. Dr. Harding points to the many difficulties of the organist in attaining skill in the matters of touch and phrasing, and mentions as examples the variety of uses to which his powers are put, in adapting at sight music from pianoforte score, playing arrangements of orchestral and other works, and the like. He contends that 'the need for the habitual exercise of the faculty which pre-eminently qualifies him as an organist, viz., the power of adaptation, is just what precludes him from becoming an artist of the highest degree.' Other difficulties lie in the inequality of touch found too often on different manuals of the same organ, and even on different notes of the same manual. In organs to which the pneumatic principle is applied there can be no excuse for this. Then the depth of touch at which the pipes will sound is exceedingly important. Our great pianists would never tolerate a pianoforte in which such defects existed. The position of the seat also has its effect on the muscular action of the hands and feet, and the adjustable organ-stool is fortunately becoming more general.

We are somewhat surprised at Dr. Harding's contention when, in pointing out that duration of sound is the only effect of the key action, he argues that there are thus fewer demands on the player's musical sensibility. We cannot agree with him, but claim that no instrument makes a greater demand on the player's quickness of perception and musical instinct than the organ. He also states that organ 'touch' is simply the pressing down (not *striking*) of keys. This may be so in legato passages, but the refinements and lightness of touch bring much of organ technique into line with that of the pianoforte, while many examples of even the older organ music demand the latter touch. The release of the key is surely of almost greater importance than the depression. We suppose no one would to-day attempt to play the Finale of Mendelssohn's first Organ Sonata by pressing

the keys down. It may have formerly been necessary, but a crisp and vigorous touch surely interprets more correctly the composer's meaning, which after all is the safest guide, while every inducement is offered by the modern organ to this end.

In speaking of Phrasing, Dr. Harding rightly demands on the part of the player, a knowledge of musical form and design, without which his attempts at this supremely important branch can never be successful. By such study alone can he formulate his ideas of motives, sections, phrases, &c., which are as necessary to the organist as punctuation, syntax and grammar are to the literary student. It is surely time that the classical organ works should be edited by some authoritative body. The looseness with which the curved line is used to represent a tie, a slur or a phrase-mark is alone enough to justify the suggestion. An excellent example may be found in the subject of the fugue of Mendelssohn's second Sonata. If the slurs are observed as phrase-marks, the passage becomes absurd. To the careful student the musical sentence becomes clear enough, and he will punctuate it as the composer no doubt intended it. Or, to take an earlier example, the subject of the fugue in A major by J. S. Bach is often stated in a manner not only quite foreign to what must obviously have been the composer's intention, but against the instinct of any real musician.

A point closely allied to phrasing is clear repetition of reiterated notes, and it is important here to distinguish between the actual raising of the hand, and the more subtle 'finger-repetition' which is much more difficult to acquire. The works of Bach are full of examples, to mention only one composer, and the earnest student will never permit himself to lapse in this matter. Enough has been said to show the importance of Dr. Harding's lecture, containing as it does so much that is suggestive, and we hope his paper will be issued in a convenient form and thus fall into the hands of those most likely to profit by his well-timed criticisms.

The following is the specification of the new organ of Clifton College Chapel, referred to in our last issue :

#### PEDAL ORGAN, 7 Stops, 4 Couplers.

		FEET.
1. Open Wood	.. .. .	Wood, 16
2. Open Diapason	.. (18 from No. 15) ..	Metal, 16
3. Sub-Bass	.. (12 from No. 8) ..	Wood, 16
4. Geigen	.. (from No. 14) ..	Metal, 16
5. Octave Wood	.. (18 from No. 1) ..	Wood, 8
6. Flute	.. (18 from No. 3) ..	" 8
7. Ophicleide	.. .. .	Metal, 16

#### I. Choir to Pedal.

#### II. Great to Pedal.

#### III. Swell to Pedal.

#### IV. Solo to Pedal.

#### CHOIR ORGAN, 6 Stops, 2 Couplers.

8. Double Salicional (17 closed wood)	.. .. .	Metal & Wood, 16
9. Viola da Gamba	.. .. .	Metal, 8
10. Stopped Diapason	.. .. .	Wood, 8
11. Dulciana	.. .. .	Metal, 8
12. Flauto Traverso	.. .. .	" 4
13. Flageolet	.. .. .	" 2

#### V. Swell to Choir.

#### VI. Solo to Choir.

#### GREAT ORGAN, 11 Stops, 4 Couplers.

14. Gross Geigen	.. .. .	Metal, 16
15. Large Open Diapason	.. .. .	" 8
16. Small Open Diapason	.. .. .	" 8
17. Hehl Flöte	.. .. .	Wood, 8
18. Octave	.. .. .	Metal, 4
19. Wald Flöte	.. .. .	Wood, 4
20. Octave Quint	.. .. .	Metal, 2 2-3rds
21. Super Octave	.. .. .	" 2
22. Harmonics, 17, 19, 21, 22	.. .. .	" 8
23. Tromba	.. (harmonic trebles) ..	" 8
24. Octave Tromba	.. ( " " ) ..	" 4

#### VII. Reeds on Choir.

#### VIII. Choir to Great.

#### IX. Swell to Great.

#### X. Solo to Great.

## SWELL ORGAN, 12 Stops, Tremulant and 2 Couplers.

					FEET.
25.	Open Diapason ..	..	..	..	8
26.	Lieblich Gedeckt ..	..	..	..	8
27.	Salicional ..	..	..	..	8
28.	Vox Angelica ..	..	..	..	8
29.	Gemshorn ..	..	..	..	4
30.	Lieblich Flöte ..	..	..	..	4
31.	Fifteenth ..	..	..	..	2
32.	Mixture, 12, 19, 22 ..	..	..	..	8
33.	Oboe ..	..	..	..	8

## XII. Tremulant.

34.	Double Trumpet ..	..	..	..	16
35.	Trumpet .. (harmonic trebles) ..	..	..	..	8
36.	Clarion .. ( " " ) ..	..	..	..	4

## XIII. Octave.

## XIII. Solo to Swell.

## SOLO ORGAN, 6 Stops, Tremulant and 3 Couplers.

37.	Orchestral Bassoon ..	..	..	..	16
38.	Clarinet ..	..	..	..	8
39.	Viole d'Orchestre ..	..	..	..	8
40.	Harmonic Flute ..	..	..	..	8
41.	Concert Flute ..	..	..	..	4

## XIV. Tremulant.

37 to 41 in a swell-box.

42.	Tuba ..	..	..	..	8
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## XV. Octave.

## XVI. Sub-octave.

## XVII. Unison off.

## COMBINATION COUPLERS.

## XVIII. Great and Pedal Combinations coupled.

## XIX. Pedal to Swell Pistons.

## ACCESSORIES.

Four combination pedals to the Pedal organ.

Three combination pistons to the Choir organ.

Four combination pistons to the Great organ.

Four combination pistons to the Swell organ.

Three combination pistons to the Solo organ.

Reversible piston Swell to Great.

Reversible pedal to Great to Pedal.

Reversible pedal to Swell Tremulant.

Reversible pedal to Solo Tremulant.

Two crescendo pedals to Swell and Solo organs.

## WIND PRESSURES.

Pedal flue-work, 2½ to 4 inches; reeds, 12 inches.

Choir, 2½ inches.

Great flue-work, 4½ inches; reeds, 7 inches.

Swell flue-work, and 'Oboe,' 4 inches; other reeds, 7 inches.

Solo flue-work and orchestral reeds, 5 inches; tuba, 12 inches.

Action wind, 10 inches.

A new two-manual organ has been erected at Lismore Cathedral, Co. Waterford, by Messrs. Telford & Telford, of Dublin. It replaces a former one of theirs which, for over seventy years, had been much admired for its tone. The new organ has 21 stops—17 speaking, 3 couplers and wind signal—tremulant, 3 composition pedals, and swell pedal. The old oak case and some of the pipes have been retained. The tone is very full, soft and rich; the voicing of the various stops and the balance of tone is most satisfactory. The pedals are radiating and concave; the front pipes are in aluminium and gold, and present a fine and very effective appearance. The work was carried out under the advice of the Cathedral organist, Mr. Mervyn Archdale Browne.

## SPECIAL SERVICES.

On June 17, at the dedication and opening of the organ recently presented to All Saints' Church, Maidstone, by Mr. E. G. Meers, Mus. Bac., the donor gave a recital. Mendelssohn's Sonata in F and Bach's Toccata and Fugue in D minor were items. The organ was designed by Mr. John W. Whiteley, and built by Messrs. Rushworth & Dreaper (Liverpool).

The Wakefield District Organists' Association visited Nottingham on July 1, to hear the Albert Hall organ recently presented by Sir Jesse Boot. Mr. Bernard Johnson gave a recital; his programme included Toccata and Fugue in C, Bach, 'The Ride of the Valkyries,' Wagner, and Overture of 'The Meistersingers.'

We have received reports of various Coronation Thanksgiving Services held in Calcutta. St. John's Church had the forethought to arrange to give some of the music used at the London Coronation. Sir Frederick Bridge's Homage Anthem was included.

## JOHANNESBURG, TRANSVAAL.

A recital of 'Coronation Music' took place on Coronation Day, June 22, in St. Mary's Church. The programme included a good deal of the music which had been performed in Westminster Abbey that morning. Mr. Deane presided at the organ. A fanfare on the timpani, as there were no brass instruments available, was played by Mrs. Deane, the organ accompanying. In a letter, Mrs. Deane says:

'You will see we tried to do our best to celebrate the Coronation "musically." We had a very fine service in the morning, attended by the mayor and foreign consuls, &c., in state, and King George V. was duly proclaimed. Then came the Acclamation, and my husband and I played the "fanfare" on organ and timpani (we could get no trumpeters—all were engaged on military duties). I felt very honoured, and wondered whether any other ladies had "drummed" in King George. Mr. Deane asks me to offer his congratulations upon the Novello centenary. We have dear Vincent Novello's "Life" in our library, also Mrs. Cowden-Clarke's "My long life," and we know them both by heart. We also possess a letter from Vincent Novello to my husband's father, written at Craven Hill in 1844.'

There was a large attendance, the congregation being most interested and attentive.

Special musical services were held at the Parish Church of Brighton during the Patronal Festival week, June 25—July 2. On June 25, Stanford's Te Deum in B flat, and Stainer's anthem 'Sing a song of praise' were sung at matins, and Garrett's Magnificat and Nunc dimittis in E flat at evensong. On June 26, Mr. Chastey Hector gave an organ recital. His programme included Mendelssohn's D minor Sonata and Schumann's Fugue in B flat on the name 'Bach.' On June 28, a Service of Praise was held. The Brighton Parish Church Festival Choir, under the conductorship of Mr. Chastey Hector, the organist and choirmaster, sang Mendelssohn's 'Hymn of Praise' and Handel's 'Hallelujah Chorus.' On June 29 (St. Peter's Day) there was a choral eucharist, at which Merbecke's plainsong was sung by a choir of ladies' voices, and at evensong the full choir took part in Lloyd in A (Magnificat and Nunc dimittis), and César Franck's '150th Psalm.' The Festival was concluded on July 2, when there was a choral eucharist sung to Calkin in G. Elgar's 'Ave Verum,' Stainer's 'Pater Noster' and 'Sevenfold Amen' were also used. At the close of evensong, Martin's Te Deum in A, with organ and timpani, was given by the Parish Church Festival Choir. Crowded congregations were present, and collections were taken throughout the Festival for the Willis organ, formerly in the Hampstead Conservatoire, which was recently erected in the church to the memory of the late King Edward VII.

The official Coronation service at St. James's Cathedral, Toronto, on June 22, was in point of musical excellence one of the finest that has ever been heard in Toronto. St. James's choir, under the direction of Dr. Albert Ham, has for years had an enviable reputation, and on this occasion surpassed all previous efforts. The musical part of the services was a modified form of that used at Westminster Abbey. It included Tallis's setting of the Litany, and the Homage anthem 'Rejoice in the Lord, O ye righteous' (Sir Frederick Bridge). Dr. Ham's Coronation anthem, 'The King shall rejoice,' was most impressive. It was written especially for the service at St. James's, and sung in practically every cathedral and parish church of account in Canada for the first time on the day of the Coronation. The volunteers were Percy Godfrey's 'Coronation march' and Dr. Ham's Marche militaire, 'Canada,' for full orchestra. Mr. F. G. Killmaster presided at the organ with his usual ability.

On June 27, at Durham Castle, Mr. Richard Runciman Terry, who has been organist and director of the music at Westminster Roman Catholic Cathedral since 1901, was presented with an Honorary Mus. Doc. Degree bestowed by the Durham University. Principal W. H. Hadow, Mus. Doc., in introducing Mr. Terry to the Convocation, said: 'The renaissance of English music, which has come in so full

a flood during the lifetime of the present generation, has brought forth with it a considerable advance in the methods of musical criticism and scholarship. One result of this advance, perhaps the most notable, has been a wider knowledge of those great composers through whom, from the beginning of Henry VIII.'s reign to the end of the Elizabethan age, England had some right to claim the musical primacy of Europe. For over two centuries our nation allowed this past glory to fall into oblivion; to our day belongs the honour of restoring it to its due place in our national history. To this end have contributed the talent and industry of many scholars; there is none among them to whom we are more indebted than he whom I am privileged to present to you this afternoon. A musician of great learning, of fine scholarship, and of impeccable taste, he has devoted the last fifteen years of his life to discovering and bringing to light forgotten masterpieces. Most of them, when he began his work, existed only in part-books and other manuscript collections; their beauties wasted in disuse, their very titles unknown save to a few antiquaries and historians. He has rescued them from their long neglect, he has made them once more a part of our common heritage, and in so doing has earned the grateful recognition of all who care for the dignity and renown of English music. I therefore present to you Richard Runciman Terry, that he may receive the degree of Doctor of Music *honoris causa*."

Sir Joseph Barnby's cantata 'Rebekah,' with orchestral accompaniment, was performed on July 2 at the Aylestone Road Wesleyan Church, Leicester, under the direction of Mr. Jethro R. Orgill. The soloists were, Miss Florence Jarvis, Mr. Alfred Page, and Mr. Philip Wigginton. Mr. A. W. Kerridge presided at the organ, and Mr. J. H. Vann led the orchestra.

Mendelssohn's 'Hymn of Praise' was given at St. John the Baptist's Church, Great Marlborough Street, on July 18. Miss Amy Tyndale and Mr. Arthur Drew were soloists, Mr. Cecil Montague played the organ, and Mr. Martin Matthews conducted.

A performance was given at Downham Parish Church on July 18. The programme included 'Zadok the Priest' (Handel), Elgar's new 'Offertorium,' Bridge's Homage Anthem, and Edward German's Coronation March. Mr. E. Harold Melling was organist and musical director.

The North-Eastern Cathedral Choir Association, which for nearly forty years has held annual gatherings, met this year at York, on July 20. The choirs of York, Durham and Ripon and their respective organists took part. A series of representative anthems was given. It included Crotch's 'Sing we merrily,' Ouseley's 'O Saviour of the world,' S. S. Wesley's 'Cast me not away,' C. V. Stanford's 'The Lord is my Shepherd.' The canticles were sung to Mr. Tertius Noble's setting in A minor. Dr. Armes's processional hymn 'Hail! festival Day' was used. Miss MacLagan (daughter of the Archbishop of York) contributed a chant for the Psalm, and the offertory hymn was sung to a tune by the Rev. A. Culley, the organist of Durham Cathedral. The organ accompaniments were shared by Mr. Culley and Mr. C. H. Woods (Ripon), and Mr. T. Tertius Noble conducted.

#### ORGAN RECITALS.

- Mr. Albert Orton, Walton-on-the-Hill Parish Church, Liverpool—Prelude and Fugue in G major, *Bach*: Overture 'Ruy Blas,' *Mendelssohn*. Second Recital.—Basso Ostinato in D, *Arensky*.  
Mr. W. Wilson Foster, St. Nicholas Church, Whitehaven—Sonata in D flat, *Rheinberger*.  
Mr. James M. Preston, St. George's Church, Jesmond, Newcastle-on-Tyne—Overture in C sharp minor (In Memoriam), 'Hommage à Tchaikowski,' *Bernard Johnson*.  
Mr. G. Tootel, St. James's Church, Whitehaven—Sonata No. 6, Op. 119, *Rheinberger*.  
Mr. Harry Coleman (sub-organist, Manchester Cathedral), St. Paul's Church—Salut d'Amour, *Elgar-Lemare*; Marche Romaine, *Gounod*.

- Mr. R. H. P. Coleman, Manchester Cathedral—Sonata in G (first movement), *Elgar*.  
Mr. Herbert Hodge, St. Stephen's, Walbrook—Choral with variations, *Smart*.  
Mr. A. Birch, Parish Church of St. George, East Stonehouse—Sonata in C minor, *Guilman*.  
Mr. Wilfred Arlom, St. Bede's Church, Semaphore, South Australia—Suite Gothique, *Boellman*.  
Mr. Joshua Bannard, Church of St. Bartholomew, Greens Norton—Moment Musical, Op. 69, No. 4, *Max Reger*.  
Mr. F. Gostelow, Hyde Church—Toccata (the 'Doric'), *J. S. Bach*.  
Dr. Orlando A. Mansfield, Belgrave Church, Torquay—Moderato in C minor, 'Pfinsttag,' *Otto Malling*.

#### ORGANIST AND CHOIRMASTER APPOINTMENTS.

- Mr. Harold E. Darke, organist and choirmaster of St. James's Church, Paddington.  
Mr. W. H. Davies, organist of Littleham Parish Church, Exmouth.  
Mr. George Grace, organist and choirmaster, St. Andrew's Church, Willesden Green, N.W.  
Mr. Harold Helman, organist and choirmaster at St. John's Episcopal Church, Perth (Scotland).  
Miss Dorothy Inkpen, organist of the Anglican Church, York, West Australia.  
Mr. John Mactaggart, organist and choirmaster, St. Leonard's Parish Church, Ayr, and conductor of the Paisley Philharmonic Society.  
Mr. Arthur G. Mathew, organ scholar, University College, Durham.  
Mr. Seymour Pile, organist and choirmaster of St. Patrick's Church, Hove.  
Mr. H. C. L. Stocks, organist and choirmaster, Parish Church, Ludlow.  
Mr. Walter White, organist and choirmaster, Parish Church of the Bourne, Farnham.  
Mr. Norman C. Woods, organist, St. Michael's College, Tenbury.

## Reviews.

#### SONGS.

- Mirage. Should one of us remember.* By W. H. Reed.  
*Jesu, lover of my soul. Sacred song.* By H. W. Wareing.  
*If but 'twere mine.* By J. D. Davis.  
*O dreamy, gloomy, friendly trees.* By Joseph Holbrooke.  
*The Camel's hump.* Words by Rudyard Kipling. Music by Edward German.  
*Walter before the Masters' Guild. Walter's trial song. Walter's prize song.* From 'Die Meistersinger.' *Sieg-mund's love-song.* From 'Die Walküre.' By Richard Wagner.

[Novello & Co., Ltd.]

A decided gift of lyrical writing is displayed in the two songs by Mr. Reed. 'Mirage' is a thoughtful setting of a Rossetti poem, and although the syncopated chords of the accompaniment are a device much abused in a lower class of song, the expression of the music is on a high plane. In 'Should one of us remember,' the composer has caught the jocose spirit of the words, which again are verses by Rossetti, and cleverly reproduced it in music, with some originality and quaintness in his harmonic ideas and form of accompaniment.

The sacred song by Mr. Wareing is placidly Victorian, with a voice-part and violin obbligato that elegantly intertwine and respond. Its simplicity and melodiousness will appeal to many.

Mr. Davis's 'If but 'twere mine,' to words by G. Hubi-Newcombe, is a little more sophisticated. It moves quietly and smoothly over a wide range of tonality, while the vocal part pursues a graceful sinuous path.

Both Mr. Herbert Trench the poet and Mr. Holbrooke the composer dwell more upon the dreaminess and gloom than upon the friendliness of the trees addressed in their most recent joint effort. The harmonies are of the soul-searching type, but are highly effective and bear the stamp of an original and inventive mind.



The union of Mr. Kipling's words and Mr. German's music has been shown before to be a perfect match. 'The Camel's hump' is a further instance of their affinity. Both words (from the 'Just so' song-book) and music are 'catchy,' in the manner of which only these collaborators possess the secret. The song is certain to 'go down.'

The publication of the three tenor lyrics from 'Die Meistersinger' in a handy form, with a new and adequate English version by Mr. Rothery, provides a boon for which many English singers will be glad. It is unnecessary to expatiate on the merits of these songs, or on those of Siegmund's love-song, which is equally deserving of the enhanced popularity which it will doubtless gain from this edition.

*Dictionary-Catalogue of Operas and Operettas which have been performed on the public stage.* Compiled by John Towers, Acme Publishing Co., Morgantown, W. Va.

This is a stupendous monument of the wonderful industry of one man. We have delayed giving a review in order, as occasion arose, to test its completeness and accuracy, and so far we have found the information correct. The book consists of 1,046 large and closely printed pages; 28,015 operas and operettas are catalogued. Part I. (688 pp.) gives an alphabetical list of operas with the composers' names, nationality and year of birth and death. Part II. (191 pp.) similarly indexes composers and lists of their works. Part III. gives an alphabetical list of libretti, with the number of times each has been set to music for a public lyric stage. 'Alessandro nelle Indie' has had the honour of being set sixty-four times! We are ashamed to say we have not heard it once! In his valedictory message Mr. Towers says that he began this monumental compilation on April 3, 1893, when he was fifty-eight years old, and that he finished the work when he was seventy-three years old. He may now congratulate himself upon the undoubted usefulness of his labours. In such a work, crammed with dates and details, it is probable that there are errors. But be this as it may, the volume affords astonishing information, not, so far as we are aware, to be obtained in one cover in any language, and it will no doubt become a standard book of reference.

*Six Songs.* By Edmondstoune Duncan. Op. 114. [The Vincent Music Company.]

Artistic intentions count for much in musical composition, and the intentions of Mr. Edmondstoune Duncan, as revealed in this group of songs, are of the highest. His method is that of suiting the matter and design of his music entirely to the changing significance of the text, and he carries it into effect by a constant shifting of the harmonic ground and a somewhat vague thematic outline. The restlessness may not appeal to all, but it is employed in a way that denotes conviction and sincerity and with high musicianship. The mood of unsatisfied longing conveyed at many points may not seem on the whole characteristic of the poems, but it is, as it seems, adopted by the composer with full belief in its appropriateness. The words are familiar, they consist of Sir Philip Sidney's 'My true love hath my heart,' Shelley's 'I arise from dreams of thee,' William Blake's 'My silks and fine array,' Thomas Campion's 'Give beauty all her right,' Sidney's 'O words which fall like summer dew,' Sir William Davenant's 'The lark now leaves his wat'ry nest.' No one of the settings can be said to be superior to the others, for all are of distinct originality and embody ideas of unmistakable beauty.

*The Magnificat and Nunc dimittis.* Set to music in the key of D major. By W. Ernest Jennings.

[S. Rose & Co., Fort Bombay.]

Colonel Jennings has succeeded in producing an easy and in some respects attractive setting of the evening Canticles, which would appeal to small choirs. We are reminded more than once of Turle in D, but can readily excuse the allusion. A modulation earlier in the Magnificat would have given some variety, as the key has been quite sufficiently established. If the parts are a little wanting in contrapuntal movement, compensation is perhaps gained by the simplicity of the writing. The atmosphere is quite that of Church music, and the organ part, by reason of being purely

made up of the vocal parts, is well within the powers of an average player who understands the importance of note-values.

#### BOOKS RECEIVED.

*Unfigured Harmony.* By Percy C. Buck, M.A., D.Mus. Oxon. Pp. v. + 174. Price 6s. (\$2.00) (Oxford: At the Clarendon Press. London: Henry Frowde, Amen Corner, E.C.)

*A Woman's Love, and other Poems.* By Helen F. Bantock. Pp. vi. + 66. Price 3s. 6d. net. (London: Constable & Co., Ltd.)

*Gounod (1818-1893), in 2 vols.* By J. G. Prod'homme and A. Dendelot. Preface by M. Camille Saint-Saëns. Pp. xii. + 263. Price 3 fr. 50. (Paris: Librairie Ch. Delagrave, 15 rue Soufflot.)

*Glinka.* Par M.-D. Calvocoressi. Librairie Renouard, 6 rue de Tournor (VI), Paris. Biographie critique illustrée de douze planches hors text. Pp. 128.

*Speaking and Singing.* By Luigi Parisotti. Pp. 171. (London: Boosey & Co.)

*Vocal Science and Art.* By Rev. Chas. Gib. Pp. 118. Price 3s. 6d. (London: William Reeves.)

## Correspondence.

### MACFARREN'S 'CHEVY CHASE' OVERTURE.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—I see it stated in the review of Wagner's autobiography in your July number that Wagner 'admired the peculiar, wildly passionate character' of Macfarren's 'Chevy Chase' overture, and 'enjoyed conducting it.'

Of the same work, Mendelssohn wrote to Macfarren that when he heard it in London he 'liked it very much,' and after a performance of it in Leipzig in 1834, again wrote: 'Your overture went very well, and was most cordially and unanimously received by the public, the orchestra playing it with true delight and enthusiasm.'

Would it not be interesting to have a revival of a composition which favourably impressed two great musicians so differently constituted as Mendelssohn and Wagner?—Yours faithfully,

H. W. W.

Aberdeen, July 5, 1911.

### WHO COMPOSED THE GREATEST NUMBER OF OPERAS?

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—With a view of settling this vexed question, and of putting an end to further misunderstanding on the subject, I venture to send you a list of composers who composed 100 operas and upwards. There are others closely following on their heels, so to say; but this list will suffice to answer the inquiry heading this missive, and may prove of some little value to those interested in such details:

No.	Composer.	Nationality.
166.	Wenzel Mueller. (1767-1835.)	Austrian.
149.	Antonio Draghi. (1635-1700.)	Italian.
145.	Nicola Piccinni. (1728-1800.)	Italian.
123.	Giovanni Paisiello. (1741-1816.)	Italian.
114.	Pietro Guglielmo. (1727-1804.)	Italian.
109.	Baldassare Galuppi. (1706-1785.)	Italian.
103.	Jacques Offenbach. (1819-1880.)	German (?).
102.	Henry Bishop. (1786-1855.)	English.

Average age, a fraction under seventy-one years.

Yours faithfully,

JOHN TOWERS,

[Unhappy Compiler of a 'Dictionary of Operas.']

Morgantown, West Va.

# THE ORIGIN OF THE WORDS OF 'LORD, FOR THY TENDER MERCIES' SAKE.'

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—It may interest your querist 'G. W. B.' to know that what is probably the origin of the words of the above well-known anthem will be found in 'Christian Prayers and Holy Meditations, as well for Private as Public Exercise; collected by Henry Bull [A.D. 1566]. Reprinted for the Parkes Society for the publication of the works of the Fathers and early writers of the Reformed English Church. 12mo. 1842.

The words (p. 174) are as follow: 'For Thy tender mercy sake lay not my sins to my charge, but forgive that is past; and give me grace to amend my life, to decline from sin, and incline to virtue, that I may walk with an upright heart, a clean conscience, and single eye before Thee this day (or night), and evermore.'

Henry Bull is described by Antony à Wood as a native of Warwickshire, and a Fellow of Magdalen College, Oxford, and zealous for reformation in King Edward VI.'s days. He was expelled from his fellowship and exiled in the reign of Queen Mary, but returned to England and held some benefices under Queen Elizabeth, dying about 1575. There is no sufficient ground to attribute any of the prayers in this collection to him as author. We may conclude that they were, as described on the title-page to an edition of 1570, 'Gathered out of the most Godly learned in our time, by H. B.' His name appears in full in later editions. The section of the book containing the words of the anthem in question seems to have been compiled by J. Lydley, or Ludlowe.—Yours faithfully, JOHN S. BUMPUS.

Stoke Newington, July 1, 1911.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

DEAR SIR,—Re your answer to 'G. W. B.' in the *Musical Times* for July: the words of Farrant's anthem 'Lord, for Thy tender mercies' sake' are taken in a modified form from a book published in 1568 entitled 'Christian Prayers and Holy Meditations.'—Yours faithfully, JAS. SMART.

Beethoven House, Newport, Shropshire.

## Obituary.

The death of FELIX MOTTI, which occurred at Munich on July 2, has removed, in the fulness of his activities, one of the world's great conductors. He first became known to fame as conductor of the Vienna Richard Wagner Verein, a post which he owed to a distinguished career at the Conservatorium. In 1876, at the age of twenty, he came under the favourable notice of Wagner, and was appointed stage-conductor at Bayreuth during the first performances of 'Der Ring.' Wagner was so strongly impressed with Motti's ability that in 1879 he earnestly recommended him to Angelo Neumann of the Leipzig Theatre as an assistant-conductor to Nikisch and Seidl. In 1881 he was appointed conductor of the Grand-Ducal Opera House at Carlsruhe, and from that time till 1903 he carried on his duties with such conspicuous success that he earned European fame for himself and raised Carlsruhe into a musical centre of importance. His chief energies were naturally devoted to the works of Wagner, but he also displayed a strong predilection for those of Berlioz, all of whose operas he produced. In 1886 he conducted 'Tristan and Isolde' at Bayreuth. He also held important posts at Berlin and Munich, where he was director of the Academy and conductor of the Mozart cycles at the Residenz Theatre. His first visit to London occurred in 1894, when he conducted a series of Wagner concerts. In 1898 he conducted three cycles of the 'Ring' at Covent Garden. Motti devoted some time to composition, and his opera 'Agnes Bernauer' met with considerable success. His other works include the operas 'Ramin' and 'Fürst und Sanger,' a Festspiel 'Eberstein' and the Tanzspiel 'Pan im Busch.'

With reference to the conflicting statements made as to whether the late Herr Motti had any share in the first production of 'Parsifal' at New York, we have received the following letter from Mr. Sidney L. Loeb:

'DEAR MR. LOEB,—It is an absolute fact that Motti had *nothing whatever* to do either with the preparation or with the conducting of a performance of "Parsifal" at New York. The staging was under the late Lautenschläger, the mise-en-scène under Anton Fuchs, both from Munich, and the musical direction was *entirely* in my hands.

'Yours very truly,

'ALFRED HERTZ.'

It is stated that the deceased musician bequeathed his fine library, also autographs by Haydn and Beethoven, to the city of Vienna. Autographs by Hummel are bequeathed to that composer's native city.

At 15, Hamilton Terrace, London, N.W., on July 16, LOUISE, wife of Mr. William Shakespeare, died after a long illness, patiently borne. Much sympathy is felt with Mr. Shakespeare in his bereavement.

We offer also sincere sympathy to Dr. MONK, organist of Truro Cathedral, whose wife died on July 9.

## THE NOVELLO CENTENARY.

Innumerable notices of our Centenary supplement (issued with our June number) and congratulations have reached us. It is impossible to acknowledge them all and to thank the writers. We give below a selection of those received from distant parts.

c/o 'Director of Public Works Office,'  
Kingston, Jamaica, B.W.I.,  
July 3, 1911.

MESSRS. NOVELLO & CO., LTD.

DEAR SIR,—Very many thanks for the copy of the *Musical Times* for June and the Novello Centenary supplement. I have not made use of the 'order form,' as I am already a subscriber to the paper, have been for nearly eleven years, and intend to be for the rest of my life. I am certain that I am one amongst thousands and thousands of others who daily realise what an enormous amount of good 'Novello' has done all over the world in publishing cheap and splendid music. I feel sure that they have now attained as high a position as is possible in their business, after years of hard work, pluck, opposition, &c., and they deserve, and have got, the sincere appreciation and admiration of every man, woman and child to whom the Art of music is sacred and dear.

Accept my congratulations for all the work you have done. You have come out 'brilliantly' at the top, and I wish for the firm an endless amount of success.

In visiting your offices on several occasions I have always been shown the greatest amount of attention and kindness, and have received much help at your hands, with advice.

Thanking you for all such past attention and kindness,

I remain, Dear Sirs,

Yours sincerely,

C. B. DIGNUM.

Late organist and choirmaster St. Michael's Church, now acting-organist Coke Church.

2133, Rae Street,  
Regina, Canada,

June 13, 1911.

MESSRS. NOVELLO & CO., LTD.

DEAR SIR,—I cannot let this opportunity pass without adding my congratulations to the many you must have received on your firm's centenary.

As one who has known your firm for nearly forty years, you can imagine it is an event of no small interest to me, not the less, now that I find myself labouring at a distance of 4,000 miles from Wardour Street.

It was, I doubt not, a result of the enterprise of your firm that I last month heard a performance by 250 voices of Spohr's 'Last Judgment,' given in a worthy manner in the city of Prince Albert 300 miles north from here, on the banks of the Saskatchewan river, and I should like to assure you that the familiar brown design of Novello's 'Paper Covers' is as well known and appreciated over these boundless western prairies as it is in the purlieus of Queen's Hall.

With best wishes for your firm's continued prosperity,

Yours faithfully,

F. LAUBACH.

## When you Sing.

August 1, 1911.

## PART-SONG, UNACCOMPANIED.

Words by R. HERRICK.

Composed by HUBERT BATH.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

*Moderato teneramente.*  
*mf sost.*

SOPRANO.  
When I thy sing - ing next shall heare Ile wish I might

ALTO.  
When I thy sing - ing next shall heare Ile wish

TENOR.  
When I thy sing - ing next shall heare Ile wish I might

BASS.  
When I thy sing - ing next shall heare Ile wish

*p sost.*

*Moderato teneramente. ♩ = 72.*

(For practice only.)

*cres.*

turne all to eare, . . . . . To drink in Notes and Num-bers ;

*cres.*

I . . might turne all to eare, To drink in Notes and Num-bers ;

*cres.*

turne all to eare, all to eare, To drink in Notes and Num-bers ;

*cres.*

I might turne all to eare, To drink in Notes and Num-bers ;

*cres.*

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such . . . As bless - ed soules can't heare too much : . . .

such As bless - ed soules can't heare, can't heare too much : . . .

such As bless - ed soules can't . . . heare too much : . . .

such . . . As bless - ed soules can't heare too

*dim.* *poco rit.* *p* *dim.* *poco rit.* *p* *dim.* *poco rit.* *pp* *poco rit.* *dim.* *p* *poco rit.*

. . . Then melt - ed down, . . . there let me lye En -

. . . Then melt - ed down, there let me lye . . . En -

. . . Then melt - ed down, . . . there let me lye . . . En -

much : Then melt - ed down, . . . there let me lye . . . En -

*a tempo. dolce e p* *a tempo. dolce e p* *a tempo. dolce e p* *a tempo. dolce e p* *p a tempo.*



- tranc'd, and lost . . con - fu - - sed - ly; And, by . . thy

- tranc'd, and lost con - - fu - - sed - ly; . . And, by thy

- tranc'd, and lost . . con - fu - - sed - ly; . . And, by . . thy

- tranc'd and lost con - fu - - sed - ly; . . And, by thy

Mu - sique by . . thy Mu - sique struck - en mute, . .

Mu - sique, by . . thy Mu - sique struck - en mute, . .

Mu - sique, by . . thy Mu - sique struck - en mute, . .

Mu - sique, by . . thy Mu - sique struck - en mute, . .

Die . . . and be turn'd . . in - to a

Die . . . and be turn'd . . in - to a

Die . . . and be turn'd . . in - to a

Die . . . and be turn'd . . in - to a

Die . . . and be turn'd . . in - to, in -

Lute. . . When I thy sing - ing next shall hear.

Lute. . . When I thy sing - ing next shall hear.

Lute. . . When I thy sing - ing next shall hear.

Lute. . . When I thy sing - ing next shall hear.

to . . a Lute. . .

# THE CORONATION CHOIR AND ORCHESTRA. SUPPLEMENTARY LIST.

The following are additions to and corrections of the lists given in our July issue, pp. 434-437.

Gentlemen who assisted in various ways :

R. Chanter	E. S. Roper
Avalon Collard	Mr. E. Rose
Sir Homewood Crawford	Rev. H. Ross
Rev. H. C. de Lafontaine	Mr. Tewson
A. Mapleson	Mr. Whittaker
H. Raxworthy	Mr. W. D. Wilson

Under the Royal Collegiate Chapel of St. Katharine, read  
A. E. V. Taylor instead of Arthur Bond.  
Add to sopranos: St. Andrew's, Wells Street, Carl  
A. J. Oecken, Vernon G. Weedon.

On July 29 a complimentary dinner was given at the Hotel Cecil by the Coronation Choir to Sir Frederick Bridge, M.V.O., Director of Music at the ceremony in Westminster Abbey. The Duke of Devonshire, who presided, read the following message from the King, received that day :

'His Majesty wishes it to be made known to the Westminster Abbey Choir, as well as to Sir Frederick Bridge, that he was very much pleased with the musical arrangements in the Abbey on the occasion of his Coronation, and that he thought that the music was beautiful and extremely well rendered. (Signed) KNOLLYS.'

About two hundred were present. In his speech the Duke of Devonshire referred to the fact that Sir Frederick had officiated at three historic ceremonies, namely the Jubilee of Queen Victoria, the Coronation of King Edward, and the Coronation of King George. On behalf of the choir, he presented Sir Frederick with a handsome silver salver, as a memento of the great occasion.

Sir Frederick, who seemed to be affected by the warmth and geniality of his reception, said that Johnson had stated that it behoved every man as he advanced in years to keep his friendships in repair. He hoped and believed he had been able to do this. He thanked the choir for their splendid work, and the composers who had so loyally assisted him and were so responsive to his request that they would cut it short. He also expressed his sense of the excellence of the work of Dr. Alcock, who sat so long in the 'Alcock' pit extemporising fanfares and all kinds of fillings-in at a moment's notice. They would understand him when he said that he hoped he would never have to officiate at a third Coronation. He desired especially to thank Sir Walter Parratt, to whom he had to come so often for advice and assistance. Sir Frederick told the story of two old ladies who were in the cloisters at the Abbey. The vacuum cleaner was at work, and one lady said to the other, 'Isn't that splendid. It's Sir Frederick at the organ.' 'No,' said the other, 'he can't play like that; it must be Sir Walter Parratt.' On Coronation Day, Sir Walter at lunch-time had very much admired an engraving of the interior of the Abbey which hung in one of his (Sir Frederick's) rooms. He was happy to-day to be able to present Sir Walter with a framed copy of this engraving as a memento of the work in which they had co-operated.

Lord Alverstone (the Lord Chief Justice) moved a vote of thanks to the Duke of Devonshire, which was very heartily responded to. Mr. Galloway referred to the ability with which the choir had been served by its officials and all others concerned. Sir Walter Parratt, in responding to a toast, made an excellent speech, in the course of which he said that it was true that he was asked for advice, but he (Sir Walter) always took care to advise Sir Frederick to do what he knew he wanted to do. Both Sir Frederick and Sir Walter made special reference to the services of Mr. Henry King, the Choir secretary.

## ROYAL OPERA, COVENT GARDEN.

### THE RUSSIAN BALLET.

The proceedings at the Royal Opera, Covent Garden, during the past month have not been strictly confined to opera. A return has been made to a custom in which our grandfathers and great-grandfathers delighted, namely, the

employment of a ballet in connection with the operatic series. Whole evenings of ballet have been supplied, and the public has responded well in spite of an enhanced price-list and a reduced free list. The engagement of the Russian Imperial Ballet, or of such portion of it as was sufficient for the purpose, has provided a variety to the programme which in view of its somewhat restricted character might otherwise have been lacking. One thing in the ballet's favour is its high efficiency. All the pieces have either music that has been specially written for them or else they have been specially written to existing music. A notable example is found in the dances—a most charming series—provided to Schumann's 'Carnaval.' The success with which the various *pas* have been fitted to this famous war-horse of the pianist shows that its rhythmic foundation is sound. Terpsichorean ornamentation is also provided to a series of the valses and mazurkas of Chopin under the title of 'Les Sylphides'; and Weber's 'L'Invitation à la Valse' has once again been pressed into the service of the dancer to provide a pretty *pas de deux* termed 'Le Spectre de la Rose.' As a fully-fledged and it may be added full-blooded ballet the 'Cléopâtre' of Arensky has been mounted, and it has proved the superior of the somewhat archaic 'Pavillon d'Armide' or the barbaric 'Prince Igor.' With regard to the last it is somewhat to be regretted that, following the precedent established by a famous equestrian impresario, the singing has been cut in order to come to the dancing. Borodine's music is really very interesting as an example of unadulterated, or, as he would have termed it, organically pure Russian music. A separate orchestra has been employed for the purposes of the ballet, but with no special advantage, since the permanent Royal Opera orchestra is of so much excellence.

### OPERA.

In the direction of opera there has been little of note accomplished save a due sequence of familiar works. The most notable feature has been the revival of Gounod's 'Roméo et Juliette,' after a pause of five years. The only reason for the prolongation of the suspension of a once popular work would seem to be the absence of a tenor who could sing the music with some representation of its lyric value. Such a singer has been found in M. Franz, who appeared in one or two operas last year, and with commendable foresight was re-engaged for this season. In association with Madame Melba he has succeeded in gaining a full measure of such favour as a not very enthusiastic audience has bestowed upon the efforts of the singers. Signor Marcoux made a resonant Friar, and the other characters were on a general level. Madame Melba all through the season, as well as in this opera, has sung with very great charm, and the fact makes her departure to her native land all the more regrettable. Subsequently M. Franz appeared in Charpentier's delightful opera 'Louise' with good effect. Further additions to the repertoire have consisted of Bellini's 'La Sonnambula,' with Madame Tetrassini as a well-equipped exponent of the music of Amina—a part no longer sought as formerly as the one vehicle for the proof of a new soprano's powers. Excellent work was done in offering Bellini's grateful phrases by Mr. John McCormack, who shows an advance, and by Mr. Edmund Burke, who seems capable of a great deal more than he is trusted to do. There has been the annual airing of Meyerbeer's 'Gli Ugonotti,' with an 'all-star' cast, comprising Madame Tetrassini, Madame Destinn, M. Darmel (a new-comer), M. Huberdeau, and M. Sibiriakoff, a new Russian bass of disappointing profundity. The airing process has brought with it the usual discovery of mildew spots by people who show no interest in the development of an art, and therefore fail to recognise that this 'well-worn' and 'old-fashioned' work is a prominent milestone on the operatic road. Some additions have been made to the rather meagre list of singers, but they have in no way altered the unstimulating character of the season. Mlle. Roggero, a pretty personage with a voice to match, made a brief appearance in 'Pagliacci,' given as a prelude to a ballet, and Mlle. Lipkovska has taken part in two operas, without, however, making the absence of Mlle. Kousnietzoff, in whose stead she was engaged, any less deplorable. Mlle. Lipkovska appeared in 'La Bohème,' with Signor Bassi as the lover, and also created the character of Suzanne, whose

secret, forming the subject of Signor Wolff-Ferrari's short opera, provided an audience, assembled to witness the ballet, with a pleasant fifty minutes. This little work—'Susanna's Secret,' an interlude of one scene—has great charm. It is found not so much in the originality of its themes—for that could be contested—as in the grace of their presentation. There is an animation of style which, had it the individuality, might be described as modern Mozart. Susanna's secret is her cigarette. Newly-wed, her husband—the period is in the forties—is ignorant of the fact that his bride is a devotee to the cigarette. He smells tobacco in her boudoir and in her hair, and from the wreaths of smoke fashions a lover and rival. He accuses Susanna, but she, mistaking his reproaches for condemnation of her habit, pays little attention. His common-sense declines as his temper rises, and, after having inflicted severe damage on the new furniture and completely spoiled his umbrella, he leaves Susanna alone to her devices. She immediately consoles herself with a cigarette, and the husband returning discovers the truth. Their differences are at once settled, and the curtain falls on their mutual indulgence in the obnoxious thing with the full concurrence of their butler, who, having seen the couple safely out of the room, lights his own cigarette. Mlle. Lipkovska made a captivating Susanna, Signor Sammarco was excellent as the irascible husband, and was artistic even when smashing the furniture; and a very clever piece of miming was done by M. Ambroisio as the butler who maintains perfect silence. Signor Campanini conducted.

The season of German opera at Covent Garden in October and November will be under the musical direction of Dr. Hans Richter. The works to be given will be the 'Ring,' 'Tristan und Isolde,' 'Der Fliegende Holländer,' 'Tannhäuser,' 'Lohengrin,' and Humperdinck's 'Königskinder.'

#### PRODUCTION OF M. MASSENET'S 'THAÏS.'

The latest addition to the répertoire within the scope of the present review was the first production in England of M. Massenet's seventeen-year-old opera of 'Thaïs.' To a very considerable extent the work is thoroughly representative of the composer: there is all the religious mysticism associated with his gifts of musical expression. The story, however, deals with mysticism. It is in a vision that Athanaël, a Cenobite settled with a few companions in the Egyptian desert, sees Thaïs, the famous actress of old Alexandria, and is moved to convert her from paganism to Christianity. He proceeds to Alexandria to carry out his work of conversion, and through the offices of his friend Nicias, who is at the moment the protector of Thaïs, he makes known his mission. His advances are rejected, but in one of the most attractive scenes of the opera it is made clear that his efforts are not without their good fruit. Finally Thaïs is converted, and makes her way into the desert with Athanaël, after having taken leave of her friends and admirers at a characteristic moment when, according to the stage direction, Nicias is 'slightly intoxicated.' He, however, secures their safe passage by distributing gold broadcast amongst the people, who resent the departure of their favourite. Overcome with fatigue Thaïs is left in the desert in the charge of the White Nuns and Athanaël returns to his brethren. But the personal attractiveness of his convert has exercised its fascination, and he returns to Thaïs to confess his earthly love. It is she, however, who has realised the joys of something more than a material existence, and dies before his eyes thoroughly converted from the life he invites her to lead again. The most important moments in the opera are found in the scenes between Thaïs and Athanaël, and to both the composer has assigned passages of considerable weight. He shows much resource in their construction, and does not hesitate to employ the methods and sometimes the phraseology of Wagner when it suits him. Nevertheless the fact that the story is not well-told seems to have disconcerted the composer. There is little in his music that can be frankly termed inspired. Effective passages for Athanaël, a somewhat Gounodish 'Meditation,' which is the chief indication of the conversion of Thaïs, and a detailed ballet, do not afford sufficient diversity to make the opera wholly acceptable to an English audience of the present day. In performance the work suffered somewhat from the sketchy nature of the representation of the chief characters. Madame Edvina

betokened considerable ambition in undertaking the part of Thaïs, but proved herself scarcely equal to its demands. M. Gilly, an excellent artist, made a notable effort as Athanaël, which only failed in conviction because of his youth. M. Darmel was Nicias, and M. Verheyden the chief of the Cenobites. Other parts were taken by Miss Alys Mutch, Mlle. Wilna, and Mlle. Bourgeois. In the way of mounting and costumes the best was done, and Signor Panizza conducted with sympathy. The last stage of the season to be recorded is the production of the Russian ballet of Rimsky-Korsakov's 'Schéhérazade.' The whole series, in which ballet has clearly overshadowed opera, was to be brought to a close on July 31.

#### ROYAL ACADEMY OF MUSIC.

A feature of the orchestral concert given by the students at Queen's Hall on July 11 was the prominent part played by tender youth. The Liszt Scholar, Mr. Vivian Langrish, has not yet emerged from boyhood, yet he was able to give a brilliant performance of so difficult a work as Mr. Matthay's Concert-piece in A minor (Op. 23) for pianoforte and orchestra. Still more remarkable was the violin playing of Master Willie Davies, a diminutive artist who bravely tackled the difficulties of the first movement of Elgar's Concerto. Without throwing new light on the music he gave an interpretation that was fresh by reason of its unsophisticated expression. His execution, although bearing traces here and there of juvenility, was admirable in its confidence and accuracy. His career as a violinist will be watched with interest. The usual standard of artistic efficiency was maintained by the other solo performers, who were Miss Nora W. Mackay, Miss Margaret Ismay, Mr. Wilson Thornton and Mr. Albert Brown (vocalists), Miss Phyllis Norman Parker (violinist), Miss Edith Penville (flautist), Miss Evelyn Cook (pianist) and Mr. Ambrose Gauntlett (violinist). Sir Alexander Mackenzie conducted.

The following Scholarships and Exhibition will be open for competition during September and October:—The Ross Scholarship of £67 for a male vocalist and the Ross Scholarship of £67 for a wood-wind player (open to students only); three Ada Lewis Scholarships for a soprano singer, a pianist and a violin or viola player (not open to students); the Josephine Troup Scholarship of £33 for a lady composer; the John Thomas Scholarship for an instrumentalist or vocalist, one of whose parents was born in Wales (not open to students of any Metropolitan institution); the Maud Mary Gooch Scholarship for an organist (age between fourteen and twenty-one, not open to students at the R.A.M., R.C.M., or G.S.M.); the Henry Smart Scholarship for a male organist and composer (age under twenty); a free open Scholarship for a flute or bassoon player; the Stainer Exhibition for the best student (of either sex) in organ playing admitted at the entrance examination on September 21. Particulars of the above competition may be obtained from the Secretary.

At the Annual Prize Distribution held at Queen's Hall on July 21, a short concert was given by students. The programme included part-songs for female voices by Frederick Corder and Sir Alexander Mackenzie, a Serenade for string orchestra by Victor Herbert, and a Concerto for four violins by Maurer. The Principal, Sir Alexander Mackenzie, delivered an address in which he reviewed the past year's work and made some important announcements as to the future. He said that for some time past the management had been concentrating attention upon the completion of a highly important educational scheme. It had long been patent to observant educationists that the musical education of children called for reform, particularly in the matter of ear-cultivation. Something had to be done to prevent the young thinking of music as a series of little black dots arranged in some rhythmical pattern which had to be played on an instrument before they conveyed any sort of meaning at all. The Associated Board of the Royal Academy and the Royal College of Music had therefore instituted a graduated series of examinations which will immediately come into operation. But the Academy itself was going much further. They had arranged for a series of lecture-lessons and demonstrations by recognised experts to be given as a special training course for teachers. The new curriculum was, in fact, a training in teaching. He would rather see a portion



of the care which is now devoted to the eternal question of technique bestowed upon a need which had forced itself upon the attention of educationists. Sir Alexander mentioned with thankfulness the gift of valuable scores presented to the library by Miss Prendergast. He announced that the coveted medal offered by the Worshipful Company of Musicians to the most distinguished student of the year had been awarded to Miss Olive Turner, whose gifts as a singer, actress, dancer, pianist, and composer had earned this great distinction. The prize for exceptional industry had fallen to Miss Nellie Fulcher, who was a pianist, a violinist, a viola player, a timpanist, and a composer. The Mario prize was awarded to Mr. Wilson Thornton, and the Mrs. Burgess prize of £50 to Frank Ernest Osborne. He acknowledged with gratitude the gift of £250 from the R.A.M. Club. Referring to the vacating of the Tenterden Street premises, Sir Alexander said that all that has, for many years, been taught and founded there may fairly claim to have represented the movement of musical thought in this country. It was the errand of a school of this kind—in painter's language—to teach the bones and muscles as well as to keep pace with every new phase of the art. They did not mean to part with their traditions, but they would carry their household gods along with them. To-day seemed an occasion for cheerful anticipations, and he felt in no mood to end his remarks in any other spirit. But he earnestly hoped that this notable movement in the history of the Academy would be the occasion, the cause of a great and sympathetic drawing-together of its past and present students, a re-union of all its well-wishers in the country, to celebrate the new course of life it begins and cheer it on its way.

The Countess of Plymouth gave away the prizes.

We shall give more particulars of the new Art of Teaching scheme in our next issue.

The Royal Academy Club had a dinner on July 22. We regret we are unable to report the proceedings in our present issue.

#### ROYAL COLLEGE OF MUSIC.

The twenty-eighth Annual General Meeting of the Corporation was held on July 12; the President, H.R.H. Prince Christian of Schleswig-Holstein, took the chair.

The Annual Report of the Council having been read by Mr. Charles Morley, the President referred, as at the last general meeting, to the great loss sustained by the death of the Founder, King Edward VII., and expressed the gratitude they felt to His Majesty King George V. who had manifested his intention to continue his father's gracious interest in the College. In speaking of the Coronation Service, the President remarked that a large proportion of the works given, and those some of the most impressive, came from the pens of musicians intimately associated with the College. He spoke of the Reports presented by the outside examiners, and in particular that of Dr. Allen, who had expressed enthusiasm for the results of the recently established class for sight-reading. His Royal Highness claimed that the College had maintained its reputation by the high standard of the operatic performances, orchestral and chamber concerts; by the successful administration of the Patron's Fund; and by the continued successes won by past pupils. He mentioned the gift made to the College by the German Emperor of the published compositions of Prince Louis Ferdinand of Prussia, and other valuable donations that had been received.

The President then moved, and Mr. Lionel Benson seconded, the adoption of the Report; and His Royal Highness presented to pupils the gold and silver medals awarded during the year.

A vote of thanks to the President was proposed by Sir William E. Bigge and seconded by Mr. George A. Macmillan.

At the Chamber Concert given at the College on July 19, a new Sonata for violin and pianoforte, in A major, composed by Harold Darke, was performed by Mr. Philip Levine (violin) and the composer. The composition exhibited considerable constructive ability and elegant fancy. It is written in an idiom easy to follow, compared with much new music presented in these advanced times. It is to be hoped that it will be taken up by good performers.

#### TRINITY COLLEGE OF MUSIC.

A number of students took part in the concert given at the College on July 3, and gave a practical demonstration of the utility of the teaching of this institution. The vocalists were Miss Dorothy Deathridge, Miss Margaret Bohane, Miss Alice E. Booth, and Miss Agnes Browning; the organists were Mr. George H. Skaer, Mr. Harold A. Wood, and Mr. Clifford Cartwright; and Miss Edith K. Bird and Miss Constance Martin played the pianoforte and violin respectively. The choral class was heard on the following day in the performance of Mendelssohn's 'Christus' and 'Loreley' and Hurlstone's Ballad for chorus and orchestra, 'Alfred the Great,' under the direction of Dr. H. T. Pringuer. The singing was spirited and excellent in tone and executive efficiency. Solo parts were taken by Miss Edith Davies, Miss Stella Farmer, Mr. J. Watts Daunt, Mr. Frederick Woodhouse, and Mr. Sidney H. Sheppard. A further demonstration of the work of the College was given on July 10, when the artists who appeared included Miss Kathleen Lawler, Miss Florence Gass, Miss Eva Pocock, and Mr. Sidney H. Sheppard (vocalists), Miss Alice Lees, Miss Constance Martin, Miss Aileen Butler, and Miss Margaret Bradfield, and Master Samuel Kutcher (violinists), Miss Evelyn Smith and Mr. Harold Wood (pianists) and Mr. Harry Gray (organist).

#### GUILDHALL SCHOOL OF MUSIC.

The vitality of the work of the Guildhall School of Music is nowhere exhibited to better purpose than in the periodical concerts of the orchestral class. On July 7 this body gave at the City of London School, under the direction of Mr. Landon Ronald, an admirable performance of Mozart's 'Jupiter' Symphony. It was clean in execution, well graded and balanced in tone, and unified in phrasing. The spirit and efficiency of the orchestral students' training was further displayed in Grieg's 'Peer Gynt' suite and in the accompaniment to the Paganini-Wilhelmj Violin concerto in D major, in which Miss Rebe Kussmann was the soloist. Songs were given by Miss Lottie Minns.

#### SOCIETY OF WOMEN MUSICIANS.

An invitation meeting to inaugurate the Society of Women Musicians was held on Saturday, July 15, at the Women's Institute, 92, Victoria Street, S.W.—the Society consisting of Members (women) and Associates (men).

The chairman, Miss Katharine Eggar, in an opening address, laid before the audience the reasons which had led to the formation of the Society. While admitting that the mere fact no such Society already existed might not be sufficient grounds for calling one into being, she expressed the conviction that a strong body of high-principled women musicians might do a great deal to reform public opinion on music and raise the standard of musical politics. She then dealt with the avowed objects of the Society as printed in the Rules placed in the hands of the audience: These being, first, to establish a centre for the exchange of ideas, where experiments, methods, events and principles may be discussed and sifted; second, to give members the advantages of co-operation in the business side of their professional work and, when desired, advice; third, to bring composers and executants into touch and to afford composers practical opportunities for the trying-over of compositions,—which, the speaker pointed out, would not be the least of the services which the Society might render both to women and to the Art, as many a composer must be tempted to give up writing because of the hopelessness of ever having her works performed; and as, again, many must be writing less well than they might because of the impossibility of bringing the music they had written to the final test. The fourth object of the Society, which is 'to promote such other objects as may be deemed desirable by the Council for the advancement and extension of the Society's interests generally,' was, Miss Eggar said, rather more indefinite than the preceding three, but none the less important. It needed some imagination to fill in the details, but she believed that there was a great work for the Society to do in challenging musical conventions—in refusing to accept artificialities for realities; in refusing to submit to stupid abuses (such as the tyranny of noise under which we live), as if they were heaven-sent calamities of

inscrutable origin; in trying to go to the root of the matter in artistic principles; to study the life of art rather than the accepted and perhaps worn-out forms.

In conclusion, she pointed out that there was one branch of creative art in which women had no past as they had in literature or painting, but, she believed, a tremendous future, namely that of musical composition; and she trusted that the Society might be the means of stimulating the imaginations of women to loftier flights in that atmosphere than they had at present attempted.

Miss Gertrude Eaton next spoke on the objects of the Women's Institute, with which the Society of Women Musicians is affiliated, and explained that members of the latter would have all the advantages of the Institute's many activities, including the use of its fine premises for their meetings.

Miss Marion Scott, to whom the foundation of the Society is due, and whose work both as a musician and an organizer is too well known to need comment, then read the Rules of the Society; and was followed by Miss Lucie Johnstone, who spoke with great enthusiasm of the possibilities of the Society, and amused the audience greatly by her account of some of the objections which had been urged against it.

The next speaker was Miss Emily Daymond, Mus. Doc., who eloquently enlarged upon and summed up the previous speeches, saying that she felt there was no limit to what such a Society might do both in practical reforms and in artistic developments if it were animated by such a spirit as had been shown all through that meeting. She warmly supported the scheme for discussing contemporary events and experiments, and the idea of co-operation in business matters. She added that though it was very desirable to join a Society after it had been working successfully for some time, there was no pleasure comparable to that of being in at the beginning.

Madame Liza Lehmann, Mrs. Stepney Rawson, and other ladies having continued the discussion, the resolution that 'the Rules as read be adopted' was carried unanimously with enthusiasm.

The meeting then proceeded to elect members of Council, the six members of the Musical Committee of the Women's Institute *ex officio* and the following members of the S.W.M.: Miss Ethel Barnes, Miss Emily Daymond, Miss Katharine Eggar, Miss Adela Hamaton, Miss Lucie Johnstone, Madame Agnes Larkcom, Madame Liza Lehmann, Miss Florence Macnaughton, and the hon. officers (hon. secretary, Miss Katharine Eggar, hon. treasurer, Miss Gertrude Eaton; chairman of Council, Miss Marion Scott).

### THE FESTIVAL OF EMPIRE.

#### CRYSTAL PALACE.

The weekly patriotic concerts held at the Crystal Palace in connection with the Festival of Empire have continued with increasing interest to the end of the series. Sir Alexander Mackenzie conducted the Scottish concert given on June 20, and his 'Burns' Rhapsody was a conspicuous item on the programme; the remainder included MacCunn's 'Land of the mountain and the flood' Overture, Mr. William Wallace's symphonic poem 'Villon,' and songs contributed by Miss Carmen Hill and Mr. Robert Barnett. Choral singing was given by the Glasgow Select Choir, under the direction of Mr. George Taggart. Mr. S. Coleridge-Taylor was conductor of the South African concert on June 27; the programme, to which Miss Ada Forrest, Mr. Albert Archdeacon and Miss Vera Poppe contributed, included Mr. Havergal Brian's overture and the conductor's *Entr'acte* to 'Nero,' 'For valour.' Mr. Hamilton Harty was very appropriately chosen to conduct the Irish concert on July 4, and with a rich musical store to draw from the programme was one of unusual interest. Real Irish songs and some original examples by Sir Charles Stanford were sung by Mr. Plunket Greene and Mr. Joseph O'Mara. The chief orchestral pieces were Stanford's first Irish Rhapsody, Mr. Harty's 'Comedy Overture,' and Sullivan's overture 'Di ballo.' Unusual interest was imparted to the Welsh concert, given on July 11, by the presence of the well-known Rhymney United Choir, conducted by Mr. John Price. This body of singers was heard in 'Teyrnasoedd y Ddaer,'

by Ambrose Lloyd and 'Efe a Ddaw,' by Mr. Price. The instrumental section of the programme, of which Mr. Edward German was conductor-in-chief, included his 'Welsh Rhapsody,' Dr. Walford Davies's 'Festal Overture,' and the 'Country-dance' from Mr. Harry Evans's cantata, 'Dafydd ap Gwilym,' which was conducted by the composer and was very successful. Welsh composers have not hitherto distinguished themselves by the creation of music for salutory purposes. Miss Dilys Jones and Mr. Ben Davies were the vocalists. The concluding concert of the Empire series was given on July 18, and conducted by Sir Frederic Cowen, and was labelled 'New Zealand.' The musical output of the island was represented by the Adagio ('A Maori lament') from Mr. Alfred Hill's Symphony in B flat, and two movements from Mr. Arnold Trowell's Violoncello concerto, with the composer as soloist. The other solo artists were Ranginia (a Maori), Madame Zela, Miss Mabel Manson, Miss Irene Ainsley (vocalists), and Miss Audrey Richardson (violinist). The programme included Sir Frederic Cowen's 'Butterfly's ball' Overture, and his second suite of Old English Dances.

On July 12, in connection with the Festival of Empire, a most interesting concert was given by a choir of some 1,500 girls drawn from the High Schools of London. In all, about fifty schools sent contingents of singers. Mr. S. Filmer Rook conducted, and Mr. Granville Humphreys presided at the organ. During an interval in the concert, Mr. Harcourt presented the prizes to the winners in the choral competitions held earlier in the day. The details are reported in our COMPETITION FESTIVAL RECORD.

The full programme is given in the *Schools Music Review*.

### NONCONFORMIST CHOIR UNION.

The twenty-third annual Festival of the Nonconformist Choir Union, which was held at the Crystal Palace on July 1, was the most successful that has taken place under these auspices and one of the most striking of recent events of its kind. There was an unusually large audience. Under the direction of Mr. Frank Idle, who greatly enhanced his reputation as a choral conductor, the following works were sung by the choir of 4,000 voices:

Hymn	... 'O King of kings'	... Tallis
Anthem	... 'By Babylon's wave'	... Gounod
Chorus	... 'God so loved the world'	... Stainer
Anthem	... 'Blessing, Glory, Wisdom'	... A. H. Brewer
Chorus (male voices)	'The Lord is a Man of War'	
		Handel
Chorus	... 'But as for His people'	... Handel
Part-song	... 'O peaceful night'	... German
Part-song	... 'My sweet sweeting'	... H. F. Simon
Part-song	... 'The long day closes'	... Sullivan
Part-song	... 'Now is my Chloris'	... Idle
Chorus	... 'It comes from the misty ages'	... Elgar

Every direction of choral excellence possible to so large a body of singers brought together under such conditions was indicated in the singing, which reflected the highest credit upon all who were concerned. The programme also included vocal solos by Miss Carrie Tubbs. The organist was Mr. J. A. Neale, and his assistant was Mr. Leonard C. F. Robson. The deputy conductors were Mr. Granville Humphreys and Mr. Charles Rowley.

### London Concerts.

#### MR. IVIMEY'S CONCERT.

Well-known, through his able direction of the Strolling Players' Orchestral Society, as a resourceful conductor, Mr. Joseph Ivimey made a claim to higher attributes by means of a concert given at Queen's Hall, on June 19, when the London Symphony Orchestra came under his control. The chief work in the programme was Tchaikovsky's fifth Symphony, with which practically every conductor of note has at some time shown his worth. Mr. Ivimey, to his credit, did not emulate the hysterical emotion with which others treat, or maltreat the work, but placed the music first and his own personality at its service. He brought out the most notable of its characteristics, which lie in the rhythm, and so

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controlled the sentiment that the interpretation as a whole was both dignified and telling. Mr. Ivimey was no less successful in the task of directing the accompaniment to Beethoven's Violin concerto, in which Herr Kreiser was the soloist. He also conducted the 'Meistersinger' Overture. The occasion served to reveal Mr. Ivimey as a conductor whose abilities deserve to be exercised in a higher sphere than his work has usually occupied.

## MR. HADLEY'S CONCERT.

Although one of the chief forward spirits among the younger American composers, Mr. Henry Hadley has not yet become familiar to English audiences. The concert of his works given at Queen's Hall on June 28 was, however, highly successful, and probably served as the foundation for his future esteem in this country. Of the works performed the tone-poem 'Salome' alone had been heard in London before, having been introduced at a Promenade Concert. The chief novelty was his fourth Symphony, entitled 'North, East, South, and West,' one point of the compass being assigned to each movement. Although Mr. Hadley is a master of the orchestra and of harmonic colour, his 'programme' writing was not devoid of some ingenuousness that seemed unintentional. While apparently aiming at some psychological treatment, he penetrated no deeper than pictorial suggestiveness. The work abounds, however, in telling musical effects of the symphonic order. It was the absence of effects of this class that lessened the impression made by the Rhapsody 'The culprit fay,' of which descriptive music was the chief material. The composer proved an alert and efficient conductor both in presenting his own works and in directing the accompaniment to Liszt's E flat Pianoforte concerto, which was played by Mr. John Powell. The instrumentalists were the London Symphony Orchestra.

On June 29, Dr. Ethel Smyth gave a repetition of the concert of her works with which she scored a striking musical and propagandist success on April 1. The London Symphony Orchestra and the Crystal Palace Choir again took part. The vocalists on this occasion were Madame Blanche Marchesi, Mrs. Elsie Swinton, and Mr. Frederic Austin.

The Jubilee of the Institute of Naval Architects was musically celebrated with a choral and orchestral concert given at Queen's Hall on July 5. The choir was that of the Leeds Festival, the orchestra consisted of past and present members of the Royal College of Music, and Sir Charles Stanford conducted. His picturesque and individual 'Songs of the Fleet' were sung with Mr. Plunket Greene as soloist, and under such circumstances secured the great popularity they deserve. The other choral numbers, in which the characteristic brilliance of the choir was fully displayed, were Bach's 'Sing ye to the Lord' and Parry's 'Blest pair of Sirens.' Mackenzie's 'Britannia' and Elgar's 'Cockaigne' overtures were the purely orchestral numbers, and the soloists were Madame Agnes Nicholls and Mr. Percy Grainger. The concert was a notable event, and served to lend a momentary spark of life to the moribund season.

## CHAMBER CONCERTS.

The London (formerly the 'New') String Quartet, themselves a gratifying example of British executive talent of the first rank, recently provided an attractive example of native composition at Bechstein Hall. This was a new String quartet by Mr. J. D. Davis, who has employed in it all his resources as a writer of sane, melodious, well-knit and logical music.

On June 28, at Æolian Hall, the London Trio brought to an imposing conclusion their task of performing all Beethoven's works for violin, violoncello and pianoforte. Their performance of the Trio in B flat, Op. 97, was one of great dignity and executive perfection.

## VOCAL RECITALS.

Songs by Augusta Holmès formed part of an interesting programme given by Miss Irene St. Clair at Æolian Hall on June 19. At the same hall on June 20, Mr. Eric Oulton (tenor) and Mr. Jack Emerson (bass) gave an afternoon recital and Mr. Campbell McInnes an evening recital. The chief feature of the latter was the introduction of some new songs by Mr. George Butterworth.

Two further recitals were given by Madame Yvette Guilbert at Bechstein Hall on June 26 and July 3. The former was a repetition of her clever impersonations of 'fifteen types of woman.' At the latter she gave a varied programme, with the assistance of members of the International School of Opera as chorus.

Miss Irene Ainsley, a contralto from New Zealand, was heard at Bechstein Hall on June 27, when she displayed a voice of fine power and emotional quality. At the same concert Miss Constance Lyall (soprano) sang and Dr. Dezzo Szanto played pianoforte solos.

The Welsh tenor, Mr. Daniel Beddoe, gave a recital at Bechstein Hall on June 27, and showed that the esteem in which he is held by the American public is well deserved. At the same hall, on the following day, Miss Janet Spencer, an American-born singer, revealed versatile artistic powers and an attractive mezzo-soprano voice.

Recitals by the Hon. Mrs. Julian Clifford are rare, and that given by her in conjunction with Miss Myrtle Meggy (pianist) at Æolian Hall, on June 29, was a welcome reminder of her gifts and ability. The programme included two new songs, 'S'il est un charmant gazon' and 'Attente,' by Juliette Folville. The singing of Mlle. Speranza Calo at Bechstein Hall, on June 29, was admirable in its vocal and expressive qualities. Mr. Bertram Binyon sang at Æolian Hall on June 30, and gave some notable interpretations of old Italian songs.

A selection of Mr. George H. Shapiro's vocal compositions was set forth at Bechstein Hall on June 30, with Lady Sybil Smith, Madame Parks-Brownrigg, Miss Phyllis Lett and Mr. Leonard Ashdowne as exponents. They displayed a decided gift for song-writing.

A 'historical scena,' consisting of Delavigne's 'La mort de Jeanne d'Arc,' spoken to music composed by M. Bemberg, was given by Signor Roberto Biletta at his recital of 'Chansons d'ites' at the Ritz Hotel on June 3.

Herr Reinhold von Warlich's high ability as a lieder singer was exercised in a programme of examples by Schumann, Loewe and Wolf at Bechstein Hall on July 4.

At a 'private matinée' given on July 10 at Æolian Hall, Madame Jeanne Granier carried out in an attractive manner a short but varied programme of light operatic extracts, songs, and recitations. A joint recital was given with merited success by Madame Louise Bathy and Mr. Henri Léoni at Bechstein Hall on July 11. At her 'historical recital,' given on the following day at the same hall, Mrs. Lathrop sang several early French and Italian examples.

## PIANOFORTE RECITALS.

The most interesting events to record under this head are the two recitals given by Herr Max Pauer at Bechstein Hall on June 19 and June 26. Some time had elapsed since his last appearance, and the public had probably forgotten that he was in the front rank of executants, a position which he fully established on these occasions by his brilliant performances of Reger's 'Variations and fugue on a theme by Bach,' Op. 81, and Rachmaninoff's 'Variations on the C minor Prelude of Chopin.'

M. Robert Lortat, who gave a recital at Bechstein Hall on June 19, exhibited a versatile command of style. Mr. Vernon Warner showed at Æolian Hall on June 28 that his development from the prodigy stage is making satisfactory if not over-rapid progress. In the course of her recital at Steinway Hall on June 29, Miss Carolyn Willard played skilfully, Schumann's 'Faschingschwank aus Wien.'

The pupils of Mr. Carl Weber displayed the advantage of his teaching at Bechstein Hall on July 4. On July 5, M. Cernikoff gave a recital at Æolian Hall, and gave rather vigorous treatment to Schumann's 'Carnaval.' Miss Augusta Cottlow gave an admirable performance of Macdowell's 'Norse' Sonata at Steinway Hall on July 7.

Neatness characterised the pianoforte playing of Mrs. Halkett at Steinway Hall on July 15. Schytte's Sonata in B flat, a Purcell Sonata for violin (Mr. Frank Greenfield) and pianoforte were the chief numbers.

On July 19 a pianoforte recital was given at Bechstein Hall by pupils of the Tobias Matthay School. Miss Evangeline Livers and Miss Lily Kennard were among the clever juveniles. The Misses Holder, Elsie Bennett, Kennedy Fraser, Sophie Vance, Mr. Jacobs and Mr. Levinson, deserve special mention.



## OTHER RECITALS.

The maturing powers of the Cherniavsky Trio, consisting of Leo (violinist), Jan (pianist) and Mischel (violinist) were shown at Eolian Hall on June 19. The young players have justly attracted much attention.

Miss Senta Laubach (vocalist), Mr. Cecil Laubach (violinist), Mr. Armin Laubach (violinist) and Mr. Alfred Laubach (pianist) gave a successful concert at Steinway Hall on June 29.

Mischa Elman repeated his familiar reading of Lalo's 'Symphonie Espagnole' at Queen's Hall on June 24, and was heard also in Mozart's Sonata in B flat. Mr. Percy Kahn was his accompanist. M. Kubelik gave a recital before a large audience at the same hall on July 1, assisted by Mr. Alexander Raab (pianist). They were heard together in Beethoven's Sonata in C minor (Op. 30, No. 2).

Among the several unusual features of the concert given by Mlle. van der Meersch at Portman Rooms on July 4, the most interesting was the clever zither-playing of Miss Cissy Boehm. Miss Bessie Griffiths appeared as both vocalist and violinist at Steinway Hall on July 5.

Herr Havemann gave his second recital at Queen's Hall on July 8, and strengthened the opinion, which is widespread in Germany and gaining ground in England, that he is among the first rank of violinists.

A number of Signorina Eugenia Calosso's compositions, consisting chiefly of songs, were brought before the public at Portman Rooms on July 10. They revealed a command of fluent melodic writing.

Another example of skill in zither playing was that given by Madame Kitty Berger on July 12 at 45, Egerton Gardens.

## Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

### DEVON AND CORNWALL.

#### THE THREE TOWNS.

It was gratifying to notice the very large part which music played in the Coronation Celebrations, and especially to observe the great advance made both in the recognition given to the art and in the standard of music selected, and in the performance given thereof. Without exception, in every Anglican church a portion of the music used at Westminster was rendered, and in many cases the whole of the service music was adopted. Special mention must be made of the elaborate and beautiful services thus obtained in the churches of St. Andrew (Mr. H. Moreton), St. Catharine (Mr. Manley Martin), and St. Peter (Mr. John Hele) in Plymouth; of St. George (Mr. G. A. Birch) in Stonehouse; of St. John the Baptist (Mr. A. T. Townsend), and St. Michael (Mr. W. N. Curnow) in Devonport. In St. George's Church, Stonehouse, on June 28, Mr. G. A. Birch gave a Coronation organ recital, including Cowen's March, the choral prelude 'Ein feste Burg,' and the 'St. Ann's' Prelude and Fugue (Bach).

The Three Towns Choral Union celebrated two Festivals on July 6 and 13, at Devonport and Plymouth respectively, attaining under the able conductor, Mr. Manley Martin, an artistic and devotional standard and degree of accuracy rarely reached before in the history of the Union. The ten choirs affiliated—St. Andrew's, St. Catharine's, Charles Church, Christ Church, St. Gabriel's, St. Matthias', Stoke Damarel, St. Bartholomew, St. John's, St. Michael's, St. Paul's—produced a total of 362 voices. The evening canticles were sung to Attwood in C, and the anthem was Horsley's 'I was glad,' which was beautifully sung. The Coronation psalms were sung to new chants by Messrs. H. Moreton and Manley Martin, and instead of the usual singing of the Te Deum, the 'Hallelujah Chorus' and National Anthem were given with great spirit at the close of the service. At the Devonport Festival the organist was Mr. A. T. Townsend, and at Plymouth Mr. H. Moreton was at the organ.

#### OTHER DEVONSHIRE TOWNS.

At Torquay, on June 21 and three following days, was produced a Devonshire rural play, 'Revel Day' introducing

many 'Songs of the West,' from the collection of Rev. S. Baring Gould. The orchestration and incidental music were the work of Mr. William Back, conductor; and from a musical point of view the play proved interesting and significant.

Choral festivals under the auspices of the Exeter Diocesan Choral Association have been conducted by the honorary conductor, Mr. T. Roylands Smith, in various deaneries. The Cathedral events, on June 15, drew a choir of 750 singers from the deaneries of North Devon. The morning canticles were sung to settings by J. M. W. Young in G, and the anthem was 'O praise the Lord' (Goss). Dr. D. J. Wood was at the organ.

Other festivals have been held at Plymstock (July 5) with 202 singers; Woodleigh (July 6) with 172 singers; Beer (July 11) with 223 singers; Kelly (July 12); and Tavistock (July 20). Where the service was evensong the canticles were sung to Vincent in G, and the alternative anthem 'O how amiable are Thy dwellings' (Eaton Fanning) was used.

#### CORNWALL.

Inadvertently we omitted to report last month the 'opening' of a new organ in Luxulyan Parish Church, on June 1, by Dr. Monk, of Truro Cathedral. Camborne Centenary Wesleyan Choir held a festival on June 18, rendering Gaul's 'Ruth,' under the conductorship of Mr. J. H. Tellam. The Truro diocesan choral festival on June 27, was participated in by 506 singers, under the arrangement of the Precentor, Rev. Canon Corfe. Dr. Monk conducted, assisted by Messrs. English (St. Austell), Hawkins (Fowey), A. W. Gill (Kenwyn), Hall (assistant organist of the Cathedral) and Monk (son of the conductor). The evening canticles were sung to a setting by Parry, and the anthem was 'The Lord hath been mindful of us,' from Wesley's 'Ascribe unto the Lord.'

#### EDINBURGH.

A children's Coronation Song festival, under the patronage of their Majesties The King and Queen, was given in the McEwan Hall on June 24. The choir—numbering some 400 voices, drawn from various schools in the city and supplemented by tenors and basses from a number of local choral societies—was assisted by Mr. T. H. Collinson at the organ and a string orchestra led by Mr. Winram. The conductor was Mr. R. McLeod, and under his able guidance the choir gave highly meritorious performances of Elgar's 'Coronation Ode' and a number of national and patriotic songs. The soloists—Miss Clara Dow, Miss Marion Christie, Mr. W. H. Oldham, and Mr. George Campbell—were thoroughly capable, and had each to respond to recalls.

Under the auspices of the Edinburgh Provincial Committee for the Training of Teachers, and conducted by Mr. J. A. Moonie, a recital, chiefly of choral music, was given in the McEwan Hall on June 28. The choral numbers, which were finely sung and interpreted with that high degree of musical intelligence always associated with performances given under Mr. Moonie's direction, comprised a Coronation Ode composed by Mr. Moonie to words by Mr. William Guy; Arthur Somervell's 'Elegy'—in which the contralto solo was admirably sung by Miss Elizabeth M. Morrison, a present student of the College—the same composer's 'The Charge of the Light Brigade'; and Coleridge-Taylor's 'Hiawatha's Wedding-feast' (tenor soloist, Mr. W. H. Oldham). Mr. Thomas Clow, a present student of the College, also sang, and Miss Agnes Copeland (accompanied by Miss Marguerite Bruel) contributed violin solos. An excellent small orchestra, led by Mr. Henry Dambmann, Mr. T. H. Collinson at the organ, and Mr. Martin Hobkirk and Mr. W. B. Moonie at the two pianofortes, provided the accompaniments.

#### LIVERPOOL.

The arrangements for the forthcoming eleventh Festival of the Liverpool Church Choir Association have been completed. A programme of seven choral items has been drawn up, and includes anthem, 'The Lord is great in Zion' (W. T. Best); 95th Psalm (Mendelssohn); 'Hymn to the Trinity,' unaccompanied (Tchaikovsky); 'Magnificat and Nunc dimittis in E flat, and anthem, 'My God, I love Thee' (G. J. Bennett); anthem, 'For all the saints' (C. T. Reynolds), and Handel's 'Zadok the Priest.'

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The anthem by Dr. Reynolds was chosen by the adjudicator, Dr. G. J. Bennett, out of nineteen compositions sent in anonymously by local composers. On the invitation of the committee, Dr. Bennett has consented to attend the Festival and conduct his two works included in the programme.

In place of the usual winter season of chamber concerts given by the Schiever Quartet, which have lapsed owing to Mr. Schiever's retirement and departure from Liverpool, it is reassuring to note that the Brodsky Quartet will be heard here; and, in addition, thanks to the enterprise of Mr. Laurence Atkinson, visits from the St. Petersburg Quartet, the English String Quartet, and the Rosé Quartet (Vienna) have been arranged. An exceptionally interesting outlook as regards chamber-music is completed by the establishment of the Rodewald Concert Club, which is intended to provide a series of musical evenings on Bohemian lines, but under unusual conditions of sociability and comfort.

The silver jubilee of Mr. William Faulkes, organist of St. Margaret's Church, Anfield, and widely-known as a prolific organ-composer, was recently marked by a public gathering and presentation at which the vicar, the Rev. Prebendary Wakeford, presided, supported by Dr. A. L. Pence, Mr. F. H. Burstall, and other representative local musicians. The chairman spoke in eulogistic terms of Mr. Faulkes's musical gifts and personal character; and the well-known vicar of St. Margaret's also said that when preaching in America his chief claim to distinction appeared to be that he came from the church in Liverpool where Mr. Faulkes was organist.

#### MANCHESTER AND DISTRICT.

The public examinations in connection with the Royal Manchester College of Music have provided the only music here during the past month; on July 4 and 6 the two concerts showed conclusively that it is in concerted chamber music that the College is gaining most renown: not a surprising development perhaps, seeing that Dr. Brodsky, Messrs. Carl Fuchs, Max Mayer, and Speelman are all professors there.

A Mozart trio for pianoforte, viola, and clarinet, played by Messrs. John Wells, Edwin Dunn (clarinet), and Miss Liliás Dunlop, was especially enjoyable, and in Miss Juanita Aitken there is promise of exceptional ability if her singing of Weber's 'Ocean' aria is a fair criterion. Only in the important branch of composition does progress appear slow. As last year, Miss Alice Dill alone appears in the programmes as a composer, four of her fellow-students playing two movements from a MS. String quartet. Miss Kontorovitch (who is to play at Hallé's next winter) gave an uncommonly brilliant performance of the first movement of the Elgar Violin concerto.

In the Cathedral, on July 1, the second festival of the Diocesan Church Music Society was held. No fewer than 1,200 singers took part, drawn from Blackburn, Bury, Burnley, Oldham, and Rochdale. Goss's anthem 'Praise the Lord,' a couple of Handelian Coronation anthems, and a Bach motet were sung, and Dean Weldon preached an appropriate sermon. Prior to this gathering in Manchester, district festivals had been held during the week ending July 1 in the five towns above-named. Evidence that this diocesan festival idea has achieved popularity is afforded by the fact that, although only eighteen months old, the membership numbers about 5,000, drawn from 150 choirs. Last year there was observed a tendency to regard these services (which are designed as an act of worship and for the promotion of feelings of brotherhood amongst those engaged in this work) too much in the light of sacred concerts. No fewer than eighteen such festivals have been held throughout the Manchester diocese in the past year. Mr. Sydney H. Nicholson, the organist of the cathedral, has every reason for satisfaction at the results of his labours in the cause.

On July 23 the Manchester Orpheus Choir made its first public appearance after its German tour, at a concert for a deserving Sunday School Mission.

The annual summer meeting of the Manchester College of Music Club (now in its fourth year), on July 20, acquired unusual significance from the presence of Mr. Egon Petri,

who this month leaves us for Berlin. This sort of private farewell doubtless brought together the unusually large attendance of old students, and a thoroughly interesting evening's music resulted. Mr. John Lawson and Mr. Charles Kelly were the instrumentalists, and Mrs. J. Fletcher Shaw (Miss Nora Meredith), along with Mr. Neville, sang Schumann and Reger *lieder*. Mr. Neville has long been known privately as perhaps the ablest local singer of Wolf and Reger *lieder*, and the more public recognition recently accorded his powers, although somewhat belated, is matter for congratulation.

At this annual summer gathering it is customary to bring forward some new chamber composition. Last year Mr. Edward Isaacs's pianoforte and violin Sonata was introduced; this time it was a Sonata for the same instruments by Mr. Sydney Rosenbloom, of Edinburgh, who has worked under Mr. Frederick Corder. It revealed quite natural and spontaneous gifts in the composer, displaying considerable originality in the slow movement. It was played by Mr. Anton Maaskoff and Mr. Egon Petri, the latter displaying his exceptional powers in Busoni's arrangement of the great C major Toccata of Bach, and Chopin's B minor Sonata. Thus was a most fruitful ministry at the College brought to a close. Future days will probably show that Petri shared with the late W. H. Dayas those notable formative influences which leave indelible impressions upon all who are fortunate enough to have been associated with them.

#### Colonial News.

##### BRIEFLY SUMMARIZED.

*We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents.*

*Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.*

**CAPE OF GOOD HOPE.**—A Coronation concert given at Claremont, on June 26, by the Suburban Choral Society, was a success in every way. The principal choral works performed were Sullivan's 'Festival Te Deum' and 'Domine salvum fac,' in which the choral singing displayed the advantages of the good training received from the conductor, Mr. Arthur McConnel. There was also a miscellaneous selection, in which 'Zadok the Priest' was not forgotten. The concert came to an end with Sir J. M. Meiring Beck's Volkslied 'South Africa, dear land.' Instrumental support was given by the band of the Hampshire Regiment, under the direction of Mr. Orbrinski. The solo vocalists were Madame Emilié White and M. Commaillé.

**DURBAN.**—A concert performance of Mascagni's 'Cavalleria Rusticana' was given on May 27, by the Durban Philharmonic Society, under the direction of Mr. Sydney Payne. The effectiveness of the singing and of the orchestral playing secured a great popular success, in spite of the difficulties attaching to this method of presenting a stage opera. The solo parts were well taken by Miss Ethel Moon (Santuzza), Miss Agnes Carnegie (Lucia), Miss Rachel Guthrie (Lola), Mr. Rushworth (Alfio), and Mr. Harold Payne (Turiddu). The miscellaneous part of the programme included six numbers from Tchaikovsky's 'Casse-Noisette' suite.

**JOHANNESBURG.**—The Amateur Orchestral Society, conducted by Mr. F. W. Peters, gave a highly successful Coronation Concert on June 14, at the Caledonian Hall. The chief orchestral numbers—Wagner's 'Rienzi' Overture, 'Huldigungsmarsch' and 'Rule, Britannia' Overture, a Symphonic Suite on Verdi's 'Aida,' and German's Coronation March from 'Henry VIII.'—were played with great spirit and effect, and were enthusiastically received. The vocal soloists of the concert were Miss Maggie Duncan, Miss Emily Kroll, Mr. George Hoosen, and Mr. Alfred Bertwhistle, who were heard together, with orchestral accompaniment, in the Prologue from Elgar's 'The Banner of St. George.' The pianist was Mr. R. B. Lloyd, the organist Mr. A. Gray Murray, and the leader of the orchestra, Mr. Charles Davies.

**KIMBERLEY.**—The Kimberley Musical Association, founded in 1901 by Mr. J. Frank Proudman, and now brought under municipal control as the Diamond Fields Musical Society, gave a concert at the Town Hall on June 13. A long selection from 'Judus Maccabæus,' and some miscellaneous items were sung with great popular success under the direction of Mr. A. H. Ashworth. An orchestra, led by Herr Carl Rybaikar, together with Mr. J. A. A. Ellis at the organ and Mr. B. E. Farrer at the pianoforte, supplied the accompaniments for the evening. The solo vocalists were Mrs. A. O. Heslop, Madame Watkins Allen, Mr. Aldrovand Maynard and Mr. J. L. Wintle.

**WELLINGTON (N.Z.).**—Sullivan's 'Golden Legend' was sung with great success by the Musical Union on May 17, under the direction of Dr. Bradshaw, and created a deep impression. The choral work showed the advantages of sound training and enthusiasm. The solo singers were Mrs. Burns, Mrs. Firth, Mr. Stephens, Mr. Sidney Williamson, and Mr. Johnston.

## Foreign Notes.

### BADEN-BADEN.

Under the direction of Herr Heinrich Laber, the very rarely heard one-act opera 'Turandot,' by Adolf Jensen, has recently been performed with considerable success.

### BASEL.

Two festival concerts devoted to works by Liszt were given on June 10 and 12, under the conductorship of Professor Hermann Suter. The programmes included the oratorio 'Christus,' Psalm 137, and parts of the 'Graner Festmesse.'

### BAYREUTH.

Dr. Hans Richter is credited with the intention of settling permanently in Bayreuth, and founding there an operatic school, on the termination of this year's festival performances, which he will again conduct.

### BERLIN.

On June 16, the usual season of summer opera at the Neues Königliche Operntheater commenced with a performance of Wagner's 'Meistersinger.'—On the retirement of Professor Dr. Max Bruch, Herr Engelbert Humperdinck has been appointed principal of the 'Meisterschule' for composition at the Königliche Akademie der Künste.

### COLOGNE.

The annual festival performances given in the opera house under the auspices of the Kölner Festspielverein took place during the latter part of June. The scheme included Wagner's 'Tristan und Isolde' and 'Die Meistersinger,' Richard Strauss's 'Der Rosenkavalier' (conducted by the composer), and Bizet's 'Carmen,' given by the ensemble of the Théâtre Royale de la Monnaie of Brussels, under the direction of M. Sylvain Dupuis. The festival terminated with a performance of Johann Strauss's 'Die Fledermaus,' with a cast of artists from Vienna.

### COBLENZ.

The Musikverein has received a donation of £5,000 from Kommerzienrat Wegeler, a prominent citizen of Coblenz. Half of the interest on this sum is to be given as a subsidy towards the production of new orchestral and choral works.

### FLORENCE.

A new opera, 'Giovine Italia,' by the young composer Mario Pierracini, has been produced with success at the Verdi Theatre.

### GÖRLITZ.

The seventeenth Silesian Musical Festival took place on June 18-20, and was a great success. The programmes of the three concerts given were as follows:—I. The Hallelujah Chorus from 'The Messiah' and an Organ concerto by

Handel, a Cantata by Bach, and the second act of Gluck's opera 'Orfeo ed Euridice.' II. A Symphony by Haydn, Concerto for two pianofortes and orchestra by Mozart, and Beethoven's 'Missa solennis,' a remarkably fine performance of which was secured. III. Weber's Overture to 'Euryanthe,' Schubert's Symphony in C major, Mendelssohn's Violin Concerto, Schumann's 'Spanisches Liederspiel,' Brahms's 'Song of Destiny,' and the final scene from Wagner's 'Meistersinger.' The presence of Dr. Karl Muck from the Royal opera in Berlin as conductor, ensured the success of the festival. He had at his disposal the Berlin Königliche Kapelle and a number of well-known soloists. The choir of 676 voices acquitted itself admirably.

### MUNICH.

Dr. Richard Strauss has been presented with an address signed by Prince Ludwig Ferdinand of Bavaria and a number of other distinguished people, in which he is urged to undertake the duties of conductor at the coming Mozart Festival in succession to the late Herr Felix Mottl. He at first asked to be excused on the ground that his new work, the 'Alpen Symphonie,' would be occupying all his attention for a considerable time to come, but he has now consented to conduct some of the performances.

### PARIS.

At the Opéra two complete cycles of Wagner's 'Ring der Nibelungen' have been given during the latter part of June and the beginning of July. The first cycle was conducted by Herr Felix von Weingartner, and the second by Professor Arthur Nikisch, who made such a success that he was engaged to direct a special performance of the 'Götterdämmerung' (Le Crépuscule des Dieux) on July 12.—At the Théâtre Lyrique de la Gaîté, the great Russian bass singer M. Chaliapin has appeared in a series of six special performances, at which Massenet's 'Don Quichotte,' Verdi's 'Don Carlos' and Rossini's 'Il Barbiere di Siviglia' were each given twice.

A public meeting was recently called in Greenock to consider the formation of a musical society to foster the love and practice of choral music locally. Mr. Kyrie Orr, the chairman, said that it was not intended to form a choral union. It was felt, however, that there was great need for systematic training in choral music, and that if the proposed society was formed one of its first acts would be to approach the School Board with a view to establishing throughout the town classes where young men and women would be thoroughly taught. There would thus be an increase in the material from which choirmasters would draw their choirs. A second object to be aimed at was the provision of a common meeting ground for musicians in the town. It might also be found possible to hold musical competitions such as were so successful in Wales. Another method by which a love of music might be fostered in the town was by the provision of band performances, for which there were quite a number of suitable positions in town. The motion that a society be formed was carried, and a provisional council, with Mr. J. M. Leighton as secretary, was appointed.

On the occasion of the Centenary of William Makepeace Thackeray, celebrated at a garden party held at the Middle Temple Hall on July 18, there was a concert given by Mr. William Forington and chorists and ex-chorists of the Temple Church, under the direction of Dr. H. Walford Davies. The programme included a Prologue consisting of a choral setting of the passage beginning 'Let us now praise famous men and our fathers that begat us,' from the Book of Ecclesiastics. Other choral items were an arrangement of the traditional 'Little Billee,' which was sung by three of the chorists, eight of Dr. Davies's delightful nursery rhymes, the trio 'Evening,' by Henry Smart, and the part-song 'Sweet day so cool' [it was one of the heat record days of the summer], by Sir Hubert Parry. When 'Here's a health unto his Majesty' was sung all the audience stood. Mr. Forington sang the following songs written to Thackeray's words: 'At the church gate' (R. Walthew), 'The mahogany tree' (Herbert Sharpe), and 'Wapping Old Stairs' (Percy).

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The fifty-fourth annual Festival of the Tonic Sol-fa Association was held at the Crystal Palace on June 24. A choir of 5,000 persons sang with excellent tone and spirit under Mr. Filmer Rook and Mr. Alfred Sears. Mr. C. H. Rowcliffe accompanied on the organ. The senior choir of 1,800 voices was conducted by Dr. J. E. Borland. The chief item was Stanford's 'Phauidrig Crohoore,' which exacting piece was sung most creditably. There was a full orchestra. Mr. E. Stanley Roper was the organist.

Mr. Warren T. Clemens, of Aberdeen, has been appointed Director of the music in all the schools under the Peterhead Board. He will not teach, but will observe and supervise the ordinary school teachers' work. This appointment will not involve the abandonment of Mr. Clemens's Aberdeen engagements. He will now have practically the whole of the school music education in Peterhead under his direction, as for some time past he has taught the student-teachers in training at the Peterhead Academy, and besides he conducts the local choral society. No doubt Mr. Clemens owes his new post to the great reputation he has gained as a choir trainer by his successes at the Aberdeen Competitive Festival. The performances of his choirs on these occasions were on the level heard at the best events in England.

In the *Athenæum* we read that 'an incomplete manuscript of Wagner's "Die Hochzeit" is said to have been discovered in a second-hand shop at Berlin, and to have been purchased by an English collector for £1,750. It was at Leipzig, in 1832, that Wagner began to compose an opera of this name. He sketched, also scored, an Introduction, chorus, and septet for the first scene. Both sketch and score were probably left behind at Dresden when Wagner hastily quitted that city in 1849. In 1879 he heard of the score being offered for sale by a Würzburg collector, who asked 250*l.* for it. Ellis, or rather Glasenapp, tells us in his "Life of Richard Wagner" that Wagner began a lawsuit to recover his manuscript. His claim was, however, dismissed, and he had to pay costs amounting to 600 marks. Does the manuscript just discovered contain the sketch or scores, or both?'

A retrospect of the season of Sunday afternoon concerts at the Royal Albert Hall has been issued, giving a list of the artists who have appeared. The vocalists consisted of fifteen sopranos, two mezzo-sopranos, one contralto (Madame Kirkby Lunn), two tenors, and five baritones and basses. The instrumentalists were eleven pianists, eight violinists, three violoncellists and seven organists. There were thirty-one concerts given. The New Symphony Orchestra, under Mr. Landon Ronald, played on every occasion except on March 19, when their place was taken by H.M. Grenadier Guards and Irish Guards.

At a meeting of the Court of the Musicians' Company it was, upon the proposition of Sir Frederick Bridge, unanimously resolved to bestow upon the Lord Mayor the honorary freedom of the Company 'in recognition of the services rendered by him to music at the recent International Musical Congress.' The Company has also decided to confer the freedom on Sir Edward Elgar. The presentations will be made on October 24.

On July 13, at the invitation of Colonel T. C. F. Somervill, the members of the Musicians' Company attended a garden party at Kneller Hall. An orchestra consisting of no fewer than 200 players performed with great effect an attractive programme under the direction of Captain S. Welton. Mr. Alfred H. Littleton (Master of the Musicians' Company) expressed the thanks of the guests for the very enjoyable entertainment afforded. The programme included:—March, 'Vivat Rex Georgius,' student C. E. Richardson; Overture, 'Macbeth,' Sullivan; selection from the works of Brahms, arranged by Captain A. J. Stretton, M.V.O.; 'Benedictus,' Mackenzie; March, 'Spirit of Pageantry,' Percy Fletcher; selection, Elgar; Overture, 'Academic Festival,' Brahms; 'Rosamunde,' music, Schubert; 'Entry of the Gods into Valhalla,' Wagner; 'Three English Dances,' Roger Quilter.

The Sheffield World-tour Choir had a great welcome at Brisbane early in June. The audiences at the concerts were large and enthusiastic, and the singing of the Choir under Dr. Coward's direction was much admired. On July 16 the Choir arrived in Melbourne, and was received by the Lord Mayor in the Town Hall. Dr. Harris spoke with great appreciation of the warmth of the greeting they had experienced in Australia.

The prize of £2,000 offered by the directors of the New York Metropolitan Opera House for an opera by an American librettist and an American composer has been awarded to Mr. Brian Hooker and Dr. Horatio Parker for their opera 'Mona.'

The valuable musical library of the late Ebenezer H. Prout, who was the professor of music in Dublin University, is now installed in the principal room of the Library of Trinity College, Dublin, and is accessible to students.

## Answers to Correspondents.

G. S. CHADWICK.—Mr. J. F. Bumpus's books on London City Churches, Cathedrals, Churches of North Germany, &c., are published at six shillings net. They are all excellently written and produced, and are well illustrated, but organs are not specially shown. Regarding our issue for October, 1908, it is out of print, but the publishers will do their best to procure one if you will apply to them. The safe course for all readers is to subscribe for the *Musical Times*.

ALWYN WRIGHT.—Never stop your practice of scales; work at them for at least ten minutes a day, and of course work also at special studies. Muscular exercises away from the pianoforte do not much influence technique, but may keep the muscles supple. As to an instruction book, you had better consult a teacher who can study your case.

COSMO.—Mrs. Rosa Newmarch's books detailed in the sketch of her life given in our April issue will give you an all-round view of Russian music, and particularly of Tchaikovsky. We do not know of any one work that treats of the folk-songs of all nations, but Grove's 'Dictionary' will probably serve your purpose.

F. GODSELL.—As we have repeatedly stated, there are tens of thousands of violins in existence labelled Antonius Stradivarius. Labels are very cheap. It is impossible to estimate the value of your instrument merely on this data. You can purchase nice new violins so labelled for half-a-sovereign, or less.

MARTIN KLICKMANN.—We are sorry your letter was overlooked. 'King Bulbous' (P. H. Crib and H. Festing Jones) might suit you. Although it is issued in Novello's school operetta series, it is really better adapted for adults than children. The libretto is very wittily written.

W. W. WALLINGTON.—There is no law except that of good taste to prevent the band you name describing itself as the best brass band in the world. It is all a matter of opinion, and this is their opinion of themselves.

COMPETITOR.—Do you not read the *Competition Festival Record*? That gives periodically a list of competitive festivals.

W. A. B.—All the musicians you name are dealt with in Grove's 'Dictionary of Music.'

A MASTERS.—You had better apply to the secretary of the Royal Albert Hall.

In the answer to 'EUREKA' given in our July issue it was erroneously stated that the copyright of the whole of Wagner's 'Ring' had expired. 'Götterdämmerung' is still copyright.

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HOW BRIGHTLY SHINES YON STAR OF MORN.

IF THOU BUT SUFFEREST GOD TO GUIDE THEE.

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